Stage Make-up Made Easy

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STAGE MAKE-UP MADE EASY

STAGE MAKE-UP MADE EASY

BY

M. H. BENOLIEL

WITH ILLUSTRATIONS BY

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SEVEN SHILLINGS AND SIXPENCE NET

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THE written portion of this book has been greatly enhanced by the attractive illustrations of my friend and collaborator, Mr. Arnold E. Jones, and I am happy to avail myself of this opportunity to acknowledge the fact.

M. H. B.

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O, the little more and how much it is,
And the little less and what worlds away.

ROBERT BROWNING.

To

EVERY ACTOR OR ACTRESS
—AMATEUR OR PROFESSIONAL—
WHO WANTS TO KNOW
"A LITTLE MORE"
ABOUT MAKE-UP

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PROLOGUE

SCOPE OF THE BOOK

THIS BOOK has been written mainly for that large company of amateur actors and actresses who have hitherto depended on other people to make them up for the plays in which they take part. It is an unfortunate fact that though many may have spent a quarter of a century in the practice of their hobby, they have still not made themselves entirely independent of the " make-up man." I cannot too strongly urge them to add a knowledge of make-up to the rest of their theatre lore. Newcomers to the amateur theatre, such as members of Youth Club Drama Groups, are especially recommended to give some close study to the pages which follow. They will find themselves being led carefully, step by step, to a thorough understanding of a most fascinating and useful branch of their hobby. Young professional actors and actresses, too, will find in the book much that will be of value to them in their work.

Get to know your own face, by looking at it frequently in a mirror and pulling faces at yourself, and also practise making-up in front of a mirror in such a position that a good light falls on your face. By steady practice, you will soon get results that are entirely satisfactory, because of the INDIVIDUAL treatment which you will be able to give yourself. A spot of simple arithmetic will quickly show why : Consider a cast of twelve persons. The Play is to begin at

eight o'clock. At seven o'clock—at the earliest—the first man is ready to be made-up. Sixty minutes for twelve characters, or an average of five minutes to each ! Of course, an experienced hand at make-up will do it in the time, but he clearly cannot give much individual attention. Moreover, nobody who had any choice in the matter would be content to leave himself with only five minutes in which to make-up. But if you learn to do the job yourself you do have a choice in the matter, and you could spend a comfortable thirty or forty minutes on the work, if you so desired.

MATERIALS

You do not need colossal impedimenta, or grease-paints of all the colours of the rainbow. Nor, on the contrary, do I advise you to try to manage with three or four dirty ends of grease-paint in a cigar-box. (Even if you had a cigar-box !)

GREASE-PAINTS are classified in two main groups : Foundation Colours and Liners. Each of these groups is obtainable in two forms. The Foundation Colours are in Stick form or in Tubes, and the Liners are available as Short pencils and Long pencils. In regard to Foundation Colours, there is little doubt that, once a certain degree of proficiency has been attained, the Tubes are in every way preferable to the Sticks for the general run of plays. But as the Sticks are somewhat simpler for the absolute beginner, our preliminary instructions will be confined to their use. As to Liners, I unhesitatingly recommend the Short Form as being much easier to handle, and quite economical enough if taken care of.

I give below a list of materials which I regard as the irreducible minimum :—

A Stick of Grease-paint No. 5—a yellowish tone.
A Stick of Grease-paint No. 9—a brick-red tone.
A Medium-Blue Short Liner.
A Carmine-Vermilion Short Liner.
A Lake Short Liner.
A Jar of Removing-Cream.
A Box of Blending-Powder.
A Powder-Puff.

At this point, I must say a word about POWDERS. After the grease-paint has been painstakingly put on—as we shall see later—it must be powdered carefully, to fix it and to remove its greasy appearance. An unwise choice of powder at this stage may ruin your whole work by blotting out all the detail. This is due to the fact that many face-powders are heavily pigmented with opaque whites. Such powders are useless for powdering over grease-paint. You *must* use a transparent powder like Leichner's Blending-Powder, or else a starchy substance like ordinary cornflour, which, though a trifle coarse, will not impair the most detailed make-up.

And now a word about GREASE for removing the make-up after the show. Almost anything will serve here. Many branches of Boots' and other chemists stock a Theatrical Cold Cream, and Leichner's put up a Removing-Cream which is in every way excellent. (White Vaseline has also been used, and also Cocoa Butter, and even cooking fats. So, you see, the choice is very wide.)

Your next consideration will be something in which

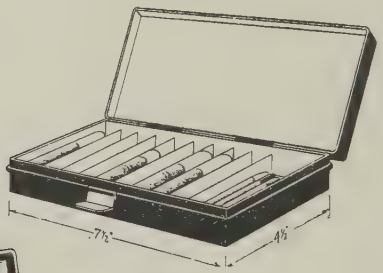

Fig. 1

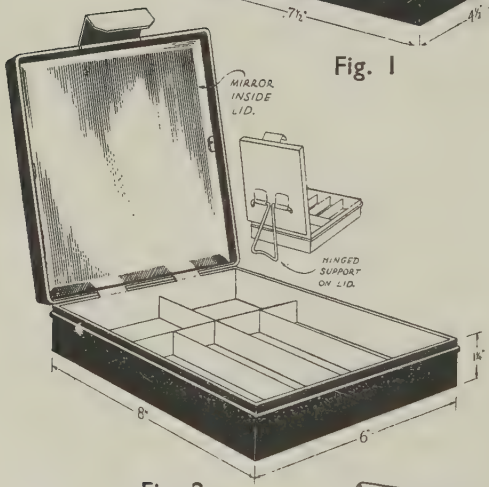

Fig. 2

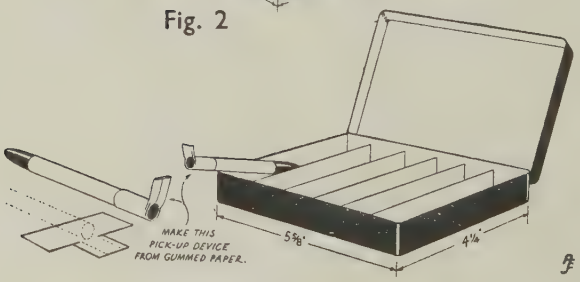

Fig. 3

to keep the paints. Various kinds of BOXES are used. *Fig. 1* shows the type of tin box commonly sold for Sticks, whereas in *Fig. 2* you see a home-made box which has been specially planned to take Tubes and Sticks, and to house a Mirror. In both illustrations, dimensions are given, so that you can adapt or make something to suit your own particular requirements should you not be able to obtain one of the special boxes. *Fig. 3* shows a flat cigarette-tin which has had partitions soldered in, to carry Short Liners. The illustration also shows a very useful idea to aid fingers which are in a hurry. This consists of a projecting tab, which you can make of gummed paper, to attach to the end of each liner. This device is particularly applicable to Short Liners, which are rather difficult to pick out of a deep compartment.

Having got your paints, powder and grease, you will next require a POWDER-PUFF. You can use cotton-wool quite successfully for powdering, but I have a preference for a large lambswool puff. This kind is

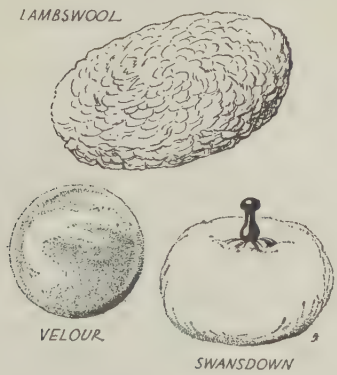

Fig. 4

so easily washed in warm, soapy water that it will last a lifetime, and is much superior, in that respect, to the swansdown variety. Another useful type is made from silk velour (*Fig. 4*). Whatever kind you choose, see that it is a large one, not less than $4\frac{1}{2}$" in diameter.

Your final needs are a MIRROR and some old TOWELLING for taking off the grease-paint after the play is over. And your mirror *must* be in such a position that your face is well-lighted whilst you are making-up.

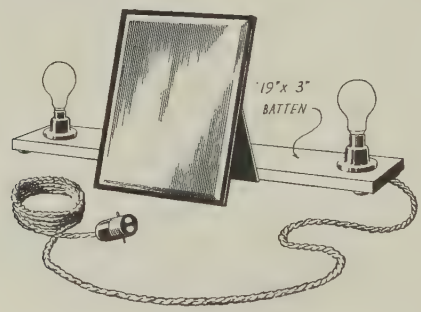

Fig. 5

As the dressing-room which you will have to use will ordinarily be lighted by a single lamp of low wattage which is useless for your purpose, I strongly advise you to provide your own make-up lights. *Fig. 5* shows a device which I have had in use for a number of years. It serves alike for practising at home and for actual use at a show. It is made from a strip of wood, two *batten*-lampholders, a length of flex, and a lampholder-adaptor. Placed on a table with a mirror between the lamps, it readily provides an ideal shadowless light in which to work. This light will approxi-

mate to the stage-lighting in which you will actually appear.

It will be well to house all your make-up in a small attaché-case, but I recommend keeping your paints separate from most other materials in one or other of the boxes already described. Grease is best stored in a screw-stoppered jar, and powder in a tin with a well-fitting lever-lid.

We are now in a position to consider the actual process of making-up. It is not claimed that the methods about to be described are by any means the only ones which can be followed, but they have the merit of having been developed and used by the writer, as a result of close on thirty years' experience in making-up himself and other people.

ACT I

Straight Make-up

BY " STRAIGHT " MAKE-UP we mean any make-up which represents you at or about your own age, and which does not call for any important modification of your features or of the shape of your face.

Let us assume that you are provided with the minimum requirements listed on page 11. You are seated in front of your mirror with your face well-washed and well-lighted, and, if a MAN, well-shaved; if a WOMAN, with your hair tied back or covered with a handkerchief. Now proceed step-by-step as follows :—

(**1**) Rub a VERY LITTLE removing-cream with your fingers all over your face and forehead, taking care to include ears, nose, throat, eyelids and eye-sockets.

(*It is very important that nothing but the merest film of grease be left on the face—no more than two dips in the jar—and until you become more certain of how little grease to allow, it is safer to wipe over your face gently with a soft towel, to remove the excess grease which you are almost certain to apply at your first attempts.*)

(**2**) Take the Stick of Grease-paint No. 5, and, with moderate pressure, draw a couple of thick streaks across the forehead, and three or four down each side

of the face (*Fig. 6*). This should be sufficient paint for Stage 1 of the foundation.

Fig. 6

(*A new Stick of Grease-paint usually has the business end wrapped with transparent cellophane. See that you remove this, or you may wonder why you are scratching your face instead of painting it!*)

(**3**) With the fingers of both hands, operating together, work the paint smoothly and evenly over the forehead, eyelids and sockets, nose, ears, cheeks and chin, and draw the colour over the edge of the chin and jawbone, so as to fade it away into the throat and neck. You now have a nicely primed neutral "canvas" upon which to work your effects.

(*Note the recommendation to work with both hands simultaneously, one on each side of the face. This requires careful practice, but is useful in all types of make-up, as it is a great aid in obtaining a symmetrical result.*)

Fig. 7

(**4**) Next, take the Stick of Grease-paint No. 9, and draw lines as before, but fewer: a short one on the forehead, and two similar ones on each cheek (*Fig. 7*).

(*As a result of this step, some*

Fig. 8

No. 5 paint will now be contaminating the Stick of No. 9, which should be wiped on a towel after use, to ensure its being kept clean.)

(**5**) Work these small quantities of No. 9 paint carefully and smoothly into the No. 5 on the face, again using the fingers of both hands. This completes Stage 2 of the foundation, and gives the COMPLEXION of the character you are playing.

(*The proportions of No. 5 and No. 9 paint here recommended are appropriate for depicting a normal healthy male character. WOMEN will, in general, use rather less No. 9 than this, and, should you require to portray a pale, unhealthy type, you will use still less No. 9—say three spots, as in* Fig. 8. *It is always necessary to use* some *No. 9, as the No. 5 alone gives an unduly ghostlike effect. For a sunburnt, outdoor character, more No. 9 than in* Fig. 7 *may be included in the forehead, nose and cheekbones, these being the prominences which would normally catch the sun.*)

Fig. 9

(**6**) Next, CHEEK COLOUR: High on each cheekbone draw a small blob of Grease-paint No. 9 (*Fig. 9*), and with the first two fingers of the appropriate hand—working

each side separately this time—carry the colour round and out and up to the eyelids and under the eyebrows, and also down *a little* but in no case lower than the level of the tip of the nose (*Fig. 10*). Match both sides rather carefully, and stroke the edges of the coloured area with the finger-tips, so that it blends and fades imperceptibly into the foundation.

Fig. 10

(*Fair-haired WOMEN may use Carmine I instead of Grease-paint No. 9 for cheek colour, or a combination of No. 9 and Carmine I, depending on their natural colouring—the fairer the complexion, the less No. 9 paint. If you use a combination of two colours for cheek colour, apply spots of each colour in the first place, at the stage indicated by* Fig. 9, *and then blend them carefully into the foundation.*)

(**7**) EYES: Take the well-pointed Medium-Blue Liner, and draw a fine line as close to the bottom lashes as possible, and continue it about ¼" beyond the outside edge of the eye (*Fig. 11*). Repeat with the top lid, again keeping very close to the lashes. (If you make a mistake, it is possible to wipe it out by a firm rub with the towel.) Then shade the upper lid delicately with the same blue. This eyelid shading will blend with the No. 9 already there — from the cheek colour—and the whole colouring can be further improved by co-blending with a little Lake from

Fig. 11

the Lake Liner. Now, using the *well-pointed* Carmine-Vermilion Liner, put a dot in the inner corner of the eye, and with the Lake Liner make a short line at the outer corner of the eye, over the Blue line already there.

(*These last two devices help to lengthen and brighten the eye. When you have done one eye only, you will be able to see for yourself how this make-up enlarges and improves it. This treatment of the eyes makes it much easier for the audience to see the expressiveness with which your eyes will—I am sure!—be acting their part. An important warning should be given about the Blue line which I recommend to be drawn under the bottom lashes: the line* must *be thin, and it* must *be close to—practically touching —the bottom lashes. In the case of this Blue lining, and, also, in regard to the Red dot in the inner corner of the eye, I have spoken of using a well-pointed Liner. The good point which the Liner has when it is bought is, admittedly, not very long-lasting, so you may find it easier to put in the Red dot with the end of a match-stick which has been coated with paint by rubbing it into the end of the Liner. A match-stick may be used, in the same way, for putting the Blue lines above and below the lashes.*

The most satisfactory way of sharpening a Liner of ordinary grease-paint consistency is to use a penknife and pare away a little piece of paint from two opposite sides of the Liner, so as to leave a wedge-shaped end, like a screwdriver.)

The treatment of the Eye, given under Step **7**, gives quite sufficient prominence to the lashes for 99 per cent

of the parts you will be called upon to play. For the remaining 1 per cent—and for WOMEN with very pale lashes—there is Mascara, or " spit-black " as it is inelegantly called. BUT I MUST EMPHASIZE THAT ITS USE IS RARELY NECESSARY. This Water Cosmetic is moistened, and then applied to the lashes with a little brush. These Mascara preparations are usually made on a base of soap, and if they get into the eye, they can be very painful. However, Leichner's claim for their New Water Cosmetic that it does not smart. WOMEN playing parts in which they have to look particularly glamorous may—and no doubt will !—prefer to make use of two further aids to eye beauty : " Hot Black " and cream eye-shadow. The first is exemplified by Leichner's Heating Cosmetique No. 486. Take a little of this material on the end of an orange-stick, and melt it in the flame of a candle or night-light. Then apply the colour carefully to the top lashes only. The colour is applied so that it clings to the lashes in little blobs. Of cream eye-shadows the SILVER MAUVE will probably be well-liked, and it should be applied to the top lids with due care. The effect is sophisticated and is not appropriate for depicting young and simple maidens.

(**8**) The NOSE : If you have distributed the complexion colour carefully over the nose when carrying out Step **5**, there will be little more to do with this feature, except, perhaps, to touch the inner edges of the nostrils with Carmine-Vermilion. (For marked changes to the nose, see Act II.)

(**9**) Next we make-up the LIPS. Normally, it is not advisable to carry the colour right to the margins of

Fig. 12

the lips, as this tends to make the mouth look over-large. So adopt the following plan : Purse the lips as if you were going to whistle (*Fig. 12*) and then paint first the top lip, and then the bottom one, avoiding the extreme margins. For the top lip WOMEN should use a mixture of Lake and Carmine-Vermilion ; and for the bottom lip, Carmine-Vermilion alone. MEN should use Lake alone for the top lip, and a mixture of Lake and Carmine-Vermilion for the bottom one.

(*The effect of proceeding in this manner is to make the top lip somewhat darker than the bottom one, in each case. The reason for this is that the top lip is normally in shadow, and so appears darker than the bottom one. So by actually* painting *the top lip darker than the bottom one, we improve the modelling, and give interest to the mouth. If we were to paint top and bottom lip all in one tone, we should give the audience nothing but a red smudge to look at. When we come to consider Character Make-up we shall see how important is this question of* tone contrast.

The main purpose of a straight make-up is to improve the features without making any marked change. The Mouth is an important case in point. I have already said that you must constantly study your own face in a mirror, and get to know the peculiarities of your features. If you find that your mouth is large and somewhat irregular in shape, you can, when making-up the lips, make it more symmetrical by applying the lip colour so as to produce a more ideal shape. WOMEN, in particular, who

are playing pretty-pretty parts, should certainly draw a very careful Cupid's Bow. MEN would do well to make the best of what Nature has provided in the way of a mouth, otherwise the general smoothness of a straight make-up may leave them looking too young and pretty !)

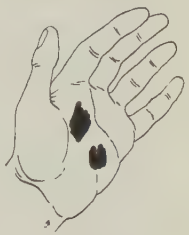

Fig. 13

(**10**) FINAL TOUCHES: Take the Carmine-Vermilion Liner in your right hand, and paint a few marks with it in the palm of your left hand (*Fig. 13*). Next, add a few marks with the Lake Liner. On the tip of the second finger of the right hand, pick up a very little of the *mixed* colour from the left palm, and apply this colour delicately to the face in the following positions:

(*a*) The bottom of the lobe of each ear. (The part our grandmothers used to have pierced for ear-rings.)

(*b*) The tiny hollow in the upper lip, just beneath the tip of the nose.

(*c*) Beneath the lower lip, in the shape shown in *Fig. 14*.

(*d*) A small touch on the point of the chin. Then wipe the paint off your left hand with the towel.

Fig. 14

(You will readily appreciate that these little touches are idealistic in character, and are put in to beautify the face by improving the modelling, as was the case with our lip treatment. However, the use of the left hand

as a palette for mixing or holding colours which are later to be applied to the face by the fingers of the right hand, is a very interesting and important principle. It should be carefully practised, as it is of great practical value in Character Make-up. I have suggested that the second finger of the right hand should be used as the "paint-brush." For most WOMEN, and many MEN, this will be sufficiently sensitive. But if you are rather heavy-handed, you will get more delicate results by using the third finger of the right hand, while for especially light touches, the little finger is best. This is merely an application of the fact that the fingers get somewhat weaker as we proceed from the forefinger to the little finger. Many men subconsciously apply this principle when they press down the tobacco in their pipes with their third or little finger. They don't want to ram too hard. How far the fingers of a pianist or a typist will invalidate this rule would be an interesting matter for the individual concerned when practising the use of the left-hand-palette.)

(11) POWDERING: Just one more operation, and your Straight Make-up is finished. With the puff in the right hand, dip it into the powder so as to pick up a fair amount, and pat the powder all over the face, nose, ears and neck. Then, having shaken off any loose powder, transfer the puff to the left hand, and carefully wipe off all the powder obviously adhering to the face. No more than butterfly pressure must be applied—hence the use of the weaker left hand—and *please*, no rubbing! Fold the puff in two to get right into the eye-hollows, both when applying and dusting off (*Fig. 15*). Remove any powder adhering to the

eyebrows and lashes with a moistened finger. (Yes, you can lick it !) Continue powdering till all trace of greasiness has disappeared. If, despite your best efforts, the make-up still appears greasy, it is clear proof that you have used too much grease in Step **1**.

Fig. 15

You will notice that I have made no mention of make-up for the eyebrows. This is an intentional omission as, in a Straight Make-up, eyebrows are far better left alone than plastered with paint. If you have darkish, well-defined eyebrows, you will need no more than to stroke them from the nose outward, in order to get the hairs to lie smoothly. A single drop of Brilliantine on the finger-tip will do all that is necessary. If you are very blonde, and your eyebrows are well-nigh invisible, you may draw them delicately, after powdering, with a special pencil-type of Liner called an Ultra Liner. This has a wooden casing like a pencil, and the colouring matter is of a very hard grease-paint consistency. There is also the new Spotlite Liner which has no wooden casing, and in which the colouring matter is somewhat less hard than the Ultra, though still sufficiently firm to stand sharpening. It is rather easier to use than the Ultra, and is a valuable addition to the make-up box. The Ultra and the Spotlite are available in various tones of Brown, and the best advice I can give is that you should use the *lightest shade* on your eyebrows that will give the effect you need. Leichner's supply the Ultra Pencil in the following colours (darkest first) : Black, Brown, Chatain, Blonde and Light Brown. In use, keep these

Liners well-pointed with the aid of a good pencil-sharpener. A penknife is less effective, as the "lead" breaks too easily.

(**12**) CLEANING-OFF: The main thing, in removing a make-up, is to rub the grease generously all over the face, paying particular attention to the eyelids and roots of the hair. Then wipe off with a piece of towelling, and all the paint will come away. Grease rags made of towelling will wash very well if boiled with washing-powder, and should be so treated after a show, rather than thrown away. Alternatively, paper handkerchiefs, cleansing tissues, or cotton-wool may be used, but rubbing down with a well-washed piece of towelling takes some beating.

ACT II

Character Make-up

LIGHT AND SHADE

BEFORE I PROCEED to a detailed discussion of Character Make-ups which may involve the production of marked changes in one's facial characteristics, it would be well to devote a little space to a fuller consideration of the matter of TONE CONTRAST at which I just hinted when dealing with the make-up of the Lips on page 22. The main changes called for would be the making of different parts of the face

Fig. 16

Fig. 17

more round (convex) or more hollow (concave), or, *in moderation*, the production of wrinkles.

If you puff out your cheeks as in *Fig. 16*, you produce the rounded or convex effect, and if you suck them in, as in *Fig. 17*, you produce the hollowed or concave effect. Now, to get down to an elementary conception, we may regard the CHEEK as a hollow half-sphere, and if we study carefully how to represent on a flat surface the outside or the inside of this half-sphere, we shall

be well on the way to knowing how to make very marked changes in our facial appearance. WE HAVE TO REMEMBER ALL ALONG THAT OUR "CANVAS" IS A SMALL ONE WHICH IS BEING VIEWED FROM A DISTANCE, AND EFFECTS ON IT MUST, THEREFORE, BE BOLD. There is no room for very finely graduated tones.

You will, of course, recognize that the method of representing on a flat surface a rounded object such as the one we are considering, will vary according to the direction from which the light is coming. For make-up, we must adopt a fixed convention as to the light. So we shall always assume it to be placed

Fig. 18

centrally in front of, and above, the face. The drawings in *Fig. 18* are made with that assumption.

In what follows, I shall occasionally refer to Grease-paints other than those mentioned in my minimum list on page 11, but all are readily procurable from the Theatrical Costumiers or other suppliers of make-up materials.

If you will examine *Fig. 18* carefully, you will notice that the roundness and hollowness are produced by the use of three tones only—a Highlight, a Shadow, and a Mid-tone. How can we obtain these three tones in Grease-paint ? For *highlights*, the most commonly used colour is WHITE, either in the form of a Liner,

or as Grease-paint No. 20. However, Grease-paint No. 5 may, in certain circumstances, be used, provided there is sufficient contrast—for example, when the complexion has been painted in a relatively dark tone. For *shadows*, we have a range of useful colours. The BROWN Liner is quite adequate in small halls, or when only delicate effects are wanted. For conditions when the audience is further away from the players, the LAKE Liner gives a deep shadow effect, while combinations of LAKE and GREY or of LAKE and DARK BLUE give progressively more intense shadows. Finally, a BLACK Liner could be used on a very dark brown make-up, such as that for a Negro or an Indian. For *mid-tones*, we usually rely on the complexion colour.

These, then, are the tools at our disposal :—

For HIGHLIGHTS,
White
Grease-paint No. 5.

For MID-TONES,
The foundation colour of the make-up.

For SHADOWS,
Brown
Lake
Lake + Grey
Lake + Dark Blue
Black.

A careful study of *Fig. 18* will show you how to produce bulges or hollows on your face, and the best advice I can give you is that you put on a " 5 and 9 " complexion as described in Act I, and then, armed

with a White and a Brown Liner, try to reproduce the effects of *Fig. 18* on different parts of your face. You will learn more by a few such trials than I could teach you by pages of description.

Just as we selected the hollow half-sphere to represent Cheeks, we may, in similar manner, consider WRINKLES, when reduced to their simplest terms, to be a series of corrugations, as shown in *Fig. 19*. Here,

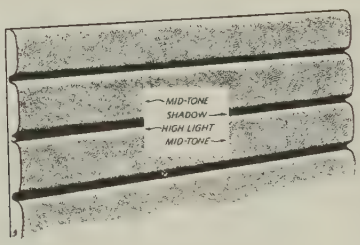

Fig. 19

again, we utilize three tones only, the furrow being put in with the appropriate Shadow colour, and the raised part of the corrugation being painted with a Highlight colour. Study *Fig. 19* very carefully, and note how the shadow is put in, with the highlight—of the next corrugation—immediately below it. This arrangement would suit the case of a series of horizontal wrinkles, such as those normally occurring on the forehead. In such a case, the furrows might be painted in Lake, and the highlights in White. The principles of *Fig. 19* apply equally to curved wrinkles, such as those to be seen below the eyes, and, of course, also to crowsfeet about the eyes. In the case of vertical wrinkles, such as the frown-lines between the brows, and the lines running from the nose to the mouth, the

furrow is drawn in Shadow colour, and a Highlight is placed close to it *on either side.*

By studying *Figs. 18* and *19*, and by practising on your own face, you will soon learn to produce these effects, and we can now leave these general principles for a more particular description of actual make-up.

ADDING A FEW YEARS

One of the most puzzling make-up problems to the beginner is that of adding a few years to his age. In the description of a Straight Make-up, we saw that, by keeping the whole complexion colour very smooth, with practically *no variations in tone* except for cheek colour, a very youthful effect was produced. Thus we can readily understand that, by *varying the tones* of the colour which we lay on the face, we can produce a more rugged, and, therefore, less youthful, effect. We saw also how the left hand could be used as a PALETTE to hold colour before it was applied to the face (page 23). We proceed, therefore, as follows :—

(**1**) Put on the face a very light film of Removing-Cream.

(**2**) Put on a smooth groundwork of Grease-paint No. 5.

(**3**) Work Grease-paint No. 9 into the No. 5 as previously described.

(**4**) On the left-hand-palette, rub *separate* patches with the Stick of Grease-paint No. 9, and with the Stick of Carmine I, in a similar manner to *Fig. 13* (page 23). Then, using the tips of the second and third fingers of the right hand as a paint-brush, rub them first into

Fig. 20

the patch of No. 9 paint only, and transfer some of this colour to the face by a dabbing action. (The colour thus treated should go on to the face in distinct blotches, and tender youth will immediately be left behind.) Next, pick up some of the Carmine I, and apply it to the face, letting the blotches of colour overlap one another in haphazard fashion, *and making no attempt to smooth them off* (*Fig. 20*). These blotches of colour are applied a good deal lower on the face than was the case with the cheek colour for Straight Make-up. Bear in mind that one is not aiming at a realistic effect from close up. The make-up has to be viewed from a distance, and the blotches give just that unevenness of skin-colour which the *complexion* acquires in that no-man's-land between youth and middle-age.

(*Practise to acquire a quick action of the right-hand fingers, pressing alternately on the left-hand-palette and then on the face. The Carmine I and Grease-paint No. 9 advised at Step* **4** *will give one very useful type of age-producing effect. A more hectic type of complexion is produced by using Carmine IV and Carmine I in the left hand. A quite natural and legitimate effect when applying the blotches is produced by allowing some of them to land on the lower part of the nose. Precise instructions cannot be given for the* exact *placing of the blotches, but a study of one's fellow passengers in bus and train will show the great variety which Nature provides.*

Once you have mastered the principle of applying these blotches, you can imitate any complexion you like by choosing suitable colours to put in the left-hand-palette, and by observing where to lay the blotches.)

(**5**) EYES. We omit the Blue line below the bottom lashes, and substitute a faint puffiness in the following way : Draw two very fine curved lines as in *Fig. 21*, with a Lake or a Brown Liner. These lines may or may not meet, and they represent the shadow of the convex puffy portion which we are drawing. A High-light put in with a White Liner, as shown, completes the effect. (The method of producing this puffiness under the eyes is, you see, a direct application of the principles illustrated in *Fig. 18*.) Some shading of the upper eyelid would still be appropriate in a make-up of this nature, and it may be done with the Lake Liner, accompanied by a little Blue. The Red dots should be omitted, and the eye should not be extended at its outer edge.

Fig. 21

(*The operations outlined in Steps* **4** *and* **5** *are applicable to both men and women, but for WOMEN blotching would only be permissible in the lower strata of Society, and the shading in Step* **5** *would generally be carried out in a more delicate manner, and the hardness of the shadow lines might be modified by lightly smoothing them with the finger.*)

(**6**) LIPS. The general method of Step **9** in Act I still applies, but the whole effect should be made less

Fig. 22

brilliant by mixing Grease-paint No. 5 with the Carmines on both lips, so as to dull down the colour. In many cases, quite as good results follow by leaving the lips without any make-up whatever. If make-up is used, a suggestion of shading with Lake at the outer ends of the mouth, and in a downward direction, will also help in removing any lingering touch of youthfulness (*Fig. 22*).

(**7**) This Step is optional. Using the Stick of Grease-paint No. 20, rub a little of the White paint into the hair over the temples. This gives a very effective greying, and a streak or two may also be included on the front of the crown of the head.

I think you will agree, when you have followed these steps, that you can make the youngest face lose its bloom, and one other useful hint that MEN can employ is the following :—

(**8**) With a Grey Liner—NOT a Blue, as sometimes advised—shade, *with extreme delicacy*, the parts of the face where hair normally grows. This is a very sound way of adding virility to a boyish face (*Fig. 23*), but it must be done with great care, so as not to produce the effect of an unshaven tramp. The drawing is purposely exaggerated in order to show where the colour should go.

Fig. 23

MIDDLE-AGE

We come now to the matter of depicting faces in which the effects of advancing years are more definite. As a prelude to considering this question, let us look at *Fig. 24*, and note the shape of the bony structure which underlies the flesh and muscles of our face. Note especially : the large eye-sockets ; the cheekbones and the hollows below them ; and the lower jawbone. With increasing years, the flesh tends to sink into the

Fig. 24

hollows, leaving the bony parts in relief. Those parts which are in relief we shall show in make-up by Highlighting, and the hollows will be shown by Shading, as I have already explained. The only other anatomical point to which I would draw your attention is the way the lower jawbone changes its appearance as we get older. *Fig. 25* shows (1) the lower jaw of the normal adult. Note that the angle is practically 90 degrees. In (2) we see the effect in old-age, when the teeth have disappeared, and the angle is more

Fig. 25

obtuse than a right-angle. In extreme old-age, (3), further wastage of the bone occurs, and a still further inclination of the upright arms, backwards towards the horizontal, is seen.

And now for some specific instructions for middle-aged make-ups :

The main changes we shall want to show are :—

(*a*) the facial lines and wrinkles more deeply scored ;

(*b*) the eyes somewhat more deeply sunken ;

(*c*) some hollowing at the temples ;

(*d*) the cheeks (i) in lean types, somewhat sunken ;
(ii) in fat types, a sagging of the flesh over the jaw ;

(*e*) hollows or sagging flesh on the throat and neck ;

the whole to be built on a complexion more or less rugged, according to the type of character to be portrayed. In describing the Middle-aged Characters, I am dealing mainly with the special Shading and Lining, but you will understand that the appropriate complexion and cheek colour are to be put on first. The *complexions* will be produced by varying blends of Grease-paints Nos. 5 and 9, followed by cheek colour and, where necessary, by blotching. Finally, the *Shading* and *Lining* now to be described will be put on.

To cover the ground, four illustrations are provided, and I give below all relevant details :—

In *Figs. 26* and *27* are depicted the principal indications of middle-age in plump-faced characters.

Fig. 26

The *complexion* for *Fig. 26* would consist of a groundwork of Grease-paints Nos. 5 and 9 in the ratio of 3 : 1 or 3 : 2, depending on the degree of coloration required. Additional Grease-paint No. 9

Fig. 27

would go somewhat low on the cheeks, and some blotches of Grease-paint No. 9 and Carmine I would help the general effect. In *Fig. 27*, a similar "5 and 9" *complexion* would be used, with some additional Grease-paint No. 9 placed low, to help the cheek Shading. Let us now see how these two illustrations follow the details (*a*) to (*e*) on page 36.

(*a*) WRINKLES. Those on the forehead are lightly drawn in Brown or Lake, with appropriate Highlights *below*, and the crowsfeet are carefully indicated. Note that both sets of lines are rather heavier in the case of the MAN than in that of the WOMAN.

(*b*) SINKING OF THE EYES. This is produced, in both cases, by shading below the brows in the manner shown, and by delicate Highlights above the brows. As the complexions of these plump-faced types are somewhat reddish, the Shading is best done with Lake, either alone, or mixed with Blue or Grey. The Highlights are done with White. Note that the *depth* of Shading varies, and is at its maximum near the nose. The puffiness below the eyes is carefully indicated in Lake, with White Highlights.

(*c*) HOLLOWING AT THE TEMPLES. This is well shown in the drawings, and must be very sparingly done with Lake taken off the hand-palette, and blended-in carefully with the fingers. Note the delicate touch of Highlight at the margin of the hollow.

(*d*) CHEEKS. The lines running from the nose, and those about the mouth, are given an upward trend to indicate the rather jolly nature of this type of character. The sagging of the flesh below the cheekbones, and at the jaw level, is appropriately

indicated by Lake lines and Shading, which must be particularly well blended in the case of the WOMAN.

(*e*) NECK AND THROAT. The Shading and lines on the jaw should be continued on the neck as shown, as this is a very important way of indicating the onset of years.

In *Figs. 28* and *29*, middle-aged, lean-faced types are shown.

For *Fig. 28*, the *complexion* would be Grease-paints Nos. 5 and 9 in the proportion of 3 : 2 for a highly coloured type, or 3 : 1 for a pale type. The question of additional Grease-paint No. 9 for the cheeks must depend on the character required, but blotches of Carmine IV and Carmine I will be effective. For *Fig. 29*, use a " 5 and 9 " *groundwork* in the ratio of 3 : 1, and use some Grease-paint No. 9, sparingly, for cheek colour. Again taking the indications (*a*) to (*e*) on page 36, we find the following points brought out :—

(*a*) WRINKLES. In the case of the MAN, these are rather markedly drawn in Lake, and are thrown up with appropriate Highlights. In the case of the WOMAN, they should be delicately drawn with a Brown Liner.

(*b*) The EYE-HOLLOWING in the case of the MAN is intensely done with Lake and Grey, but in the case of a type like the WOMAN in *Fig. 29*, a very delicate Shading, with the Brown Liner for a brown-eyed character, or with Lake and Blue for a blue-eyed or grey-eyed character, will produce all the hollowing that is needed.

(*c*) For the HOLLOWS AT THE TEMPLES, use Lake and Blue for the MAN, and Brown for the WOMAN.

(*d*) The SINKING OF THE CHEEKS is particularly well shown in these two Figures. Lake and Blue for

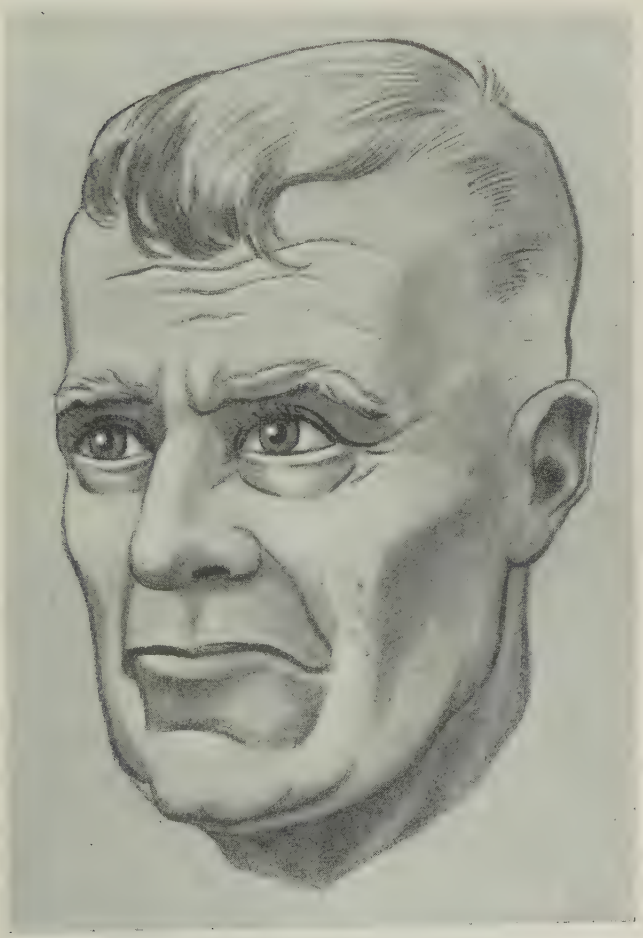

Fig. 28

the MAN, and Brown, *most carefully and lightly applied and blended,* for the WOMAN, are the

Fig. 29

colours to use. Note also that in these two Figures the nose and mouth lines, or shading, have a downward trend.

(*e*) The same set of colours as given in (*d*) will produce the LINING ON THE NECK. This lining should on no account be omitted.

Fig. 29 should prove a particularly useful model for a very tricky type of make-up, and you should supplement the knowledge this drawing gives you by observing from life.

In any of these characters, some greying of the hair will add to the effect, and this can be done as described on page 34.

ELDERLY CHARACTER PARTS

In this section we can include characters ranging in age from 65 years to 100! The changes to be noted are a steady development of those listed from (*a*) to (*e*) on page 36, *with the addition of the wastage of the lower jaw, and its attendant effect on the outward appearance of the mouth.* In most cases of these advanced ages, there is, too, a steady diminution in facial colour. As before, I am illustrating this type of make-up by four heads of varying style, so that you will be able, after studying them, and the accompanying text, to adapt the information to your particular requirements.

Before considering in detail the lines and shading shown in *Figs. 30* to *33*, it would be well to give some thought to complexion tints. In all the make-ups so far discussed, from Youth to Middle-age, we have found that a judicious blending of Grease-paints Nos. 5 and 9, coupled with suitable cheek colour or blotching, has been quite adequate to give us a realistic effect.

However, for the older types which we now meet, we must use rather different groundworks. A mixture of Grease-paints Nos. 2½ and 5, with a small amount of No. 8 added, will suit the group, *Figs. 30* to *33*. Less No. 8 should be used in the lean types than in the fat types.

I will now take the Figures one at a time, instead of in pairs as was the case with the Middle-aged types, because there is rather more detail to consider in these Elderly Characters.

First let me say that *Fig. 30* is NOT *Fig. 26* "gone old." I have deliberately not *paired* the Middle-aged with the Elderly Characters, in order to be able to give you a greater variety of types.

In *Fig. 30* we see a fat-faced, elderly man, and one who has led a fairly hard life.

Lay on your *groundwork* of Grease-paints Nos. 2½, 5, and 8, till you get a complexion-tone suited to the particular character you want. Now, consider the details under our usual headings (*a*) to (*e*) of page 36.

(*a*) All the WRINKLES are very deeply scored, and the darkest part of each wrinkle is painted first with Lake or Dark Blue. In the case of the forehead lines and crowsfeet, these dark lines are followed by a White Highlight below each. But in the case of the lines on the cheeks, and about the mouth, a special Mid-tone will be mixed to place next to the Shadow line. This Mid-tone will be worked on the hand-palette, and may consist of Grease-paint No. 8 mixed with Grease-paint No. 5 and a little Lake. On the cheeks, proceed as follows, *working from nose to ear* : Draw in the Shadow lines with Lake or Lake

and Dark Blue. Next, leave a little of the original groundwork showing to serve as a Highlight, and, finally, pick up a little Mid-tone from the hand-palette and apply it to the face up to the next

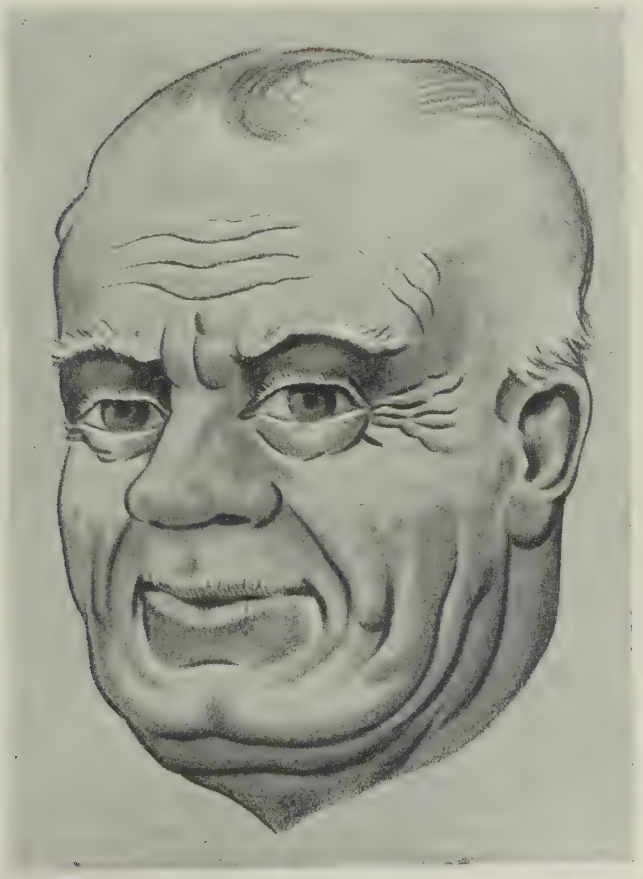

Fig. 30

Shadow line. This is clearly shown in the Figure. Some of the Mid-tone which you mixed may also be used for shading and blotching the nose and cheeks ; for the hollow on the upper lip below the nose ; and for the cleft on the chin.

(*b*) Lake and Dark Blue Shading will take care of the EYE-HOLLOWS, and note the deep Shadow line beneath the eyebrows, deepening towards the nose. Over the centre of each eye, the modelling may be improved by blending-in a little Grease-paint No. 5, to serve as a Highlight, as shown. A little Carmine along the edge of the upper lid will help on the effect of age. The eyebrows should be painted with Grease-paint No. 20 (White), and rubbed the wrong way, to give a shaggy effect.

(*c*) Lake and Grey will serve best for HOLLOWING THE TEMPLES, and the sparseness of the hair may, at this point, be noted. If a wig *must* be worn, let it be carefully fitted.

(*d*) The SAGGING OF THE FLESH on the cheeks and about the mouth and jaw are extremely well shown in this Figure, and the method of treatment has been dealt with under (*a*) on page 44. The point to note especially is that the usual practice of *painting* the Highlight, and leaving the groundwork to represent the Mid-tone, is here reversed. The reason is that the groundworks for these Elderly types are usually too pale to make a useful Mid-tone, whereas by painting a *special* Mid-tone, and leaving the groundwork to serve as Highlight, the texture of Old-age is more closely imitated. Of course, for the highest Light, it is still permissible to use a little White.

(*e*) Continue this Shading and Mid-tone treatment, on the NECK, as shown in the Figure.

LIPS. Paint the upper lip with Grease-paint No. 8, and the lower lip with a mixture of Grease-paints Nos. 5 and 8. Then draw fine vertical lines across both lips, of alternate White and Lake, carrying these wrinkles beyond the margins of the lips, both above and below.

Fig. 31 is a fat-faced elderly woman, of upper-middle-class type.

The *complexion* groundwork should be Grease-paints Nos. $2\frac{1}{2}$ and 5, the No. $2\frac{1}{2}$ predominating.

(*a*) WRINKLES. These are very few, and should be softened by drawing the finger along the painted lines to blur them somewhat. Lake may be used for the wrinkles, or, if this seems too prominent, Brown may be preferable. Highlight each line with White below.

(*b*) For SINKING THE EYES, shade with Lake and Medium Blue, keeping the colour deepest toward the nose.

(*c*) For HOLLOWING THE TEMPLES, use a very little Grease-paint No. 8.

(*d*) The CHEEKS. These must be treated with especial care, since the whole effect of age is to be produced by shading and not by lining. The darkest portions, which will also serve for cheek colour, are best shown by using Carmine I mixed with a little Grease-paint No. 8, on the hand-palette. Highlights of the original groundwork are left where needed, and a Mid-tone of Grease-paints Nos. 5, 8, and Carmine I is painted between the Highlight and the darkest Shadow. Study the Figure carefully.

(*e*) Some SHADING ON THE NECK with a little Grease-paint No. 8 will be useful, and the line of the

lower jaw should be very carefully shaded, as shown in the Figure.

LIPS. Two separate treatments are available. If the character is presumed to use lipstick, then a normal make-up of Carmine I-and-Lake for the upper

Fig. 31

lip, and Carmine I for the lower lip, will suffice. If, however, the character is not presumed to use lipstick, paint the upper lip with Carmine I and Grease-paint No. 8, and the lower lip with Grease-paint No. 8 and Grease-paint No. 5. For very old characters, an alternation of vertical lines of Lake and White across both lips, as described on page 47, will give the appropriate shrivelled effect to the mouth. Note the upward-trending lines about the mouth, so typical of fat-faced characters.

Fig. 32 represents a lean type of elderly man of, say, the professional classes.

A *groundwork* of Grease-paints $2\frac{1}{2}$ and 5, in about equal quantities, should be put on first. Then a little Grease-paint No. 8 should be worked-in to give a parchment tone.

(*a*) Lake WRINKLES and White Highlights, in the normal manner, will deal satisfactorily with the forehead lines, the crowsfeet, and the nose and mouth lines.

(*b*) Shade the EYE-HOLLOWS beneath the brows with Lake and Grey, deepening the colour close to the nose, and produce a Highlight in the centre by blending-in some Grease-paint No. 5. Paint the edge of the upper eyelid with Carmine. (For extreme Old-age, Carmine may also appear on the edge of the lower eyelid.) The eyebrows should be painted with Grease-paint No. 20 (White), but need not be made unduly ragged in appearance.

(*c*) Shade the HOLLOWS AT THE TEMPLES with Grease-paint No. 8 mixed with Grey, and highlight the bony part of the skull around these hollows.

(*d*) The HOLLOWING OF THE CHEEKS, and the treat-

ment of the mouth and the line of the lower jaw, are well shown in the Figure, and are produced by shading with Grey and Grease-paint No. 8, which have been mixed on the hand-palette. Any particu-

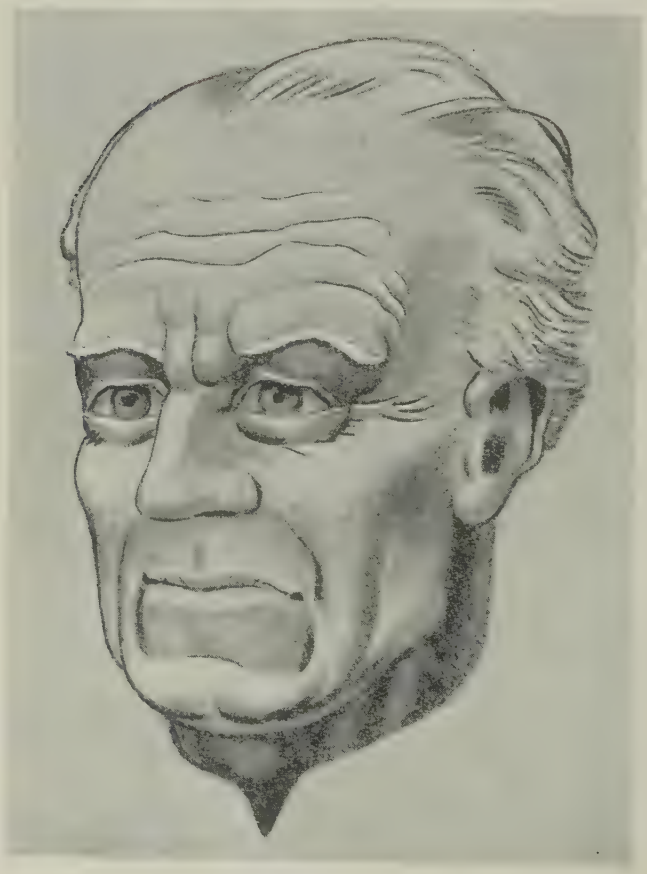

Fig. 32

larly deep Shadows required may be put in with Lake, while Highlights of White or Grease-paint No. 5 will emphasize the bony parts of the face. The mixture of Grease-paint No. 8 and Grey may also be used to put in a few blotches.

(*e*) Shade the NECK with streaks of Grease-paint No. 8 and Grey, leaving the original groundwork showing between these streaks.

LIPS. The mouth is kept rather thin, by partially obliterating the lips with groundwork, the upper lip being painted with Lake, and the lower lip with a mixture of Grease-paints Nos. 9 and 5.

In *Fig. 33*, we have an elderly working-class woman of the lean type.

For a *groundwork*, use Grease-paints Nos. 5 and $2\frac{1}{2}$, with No. 5 predominating.

(*a*) The WRINKLES on the forehead and about the eyes are the usual ones of Lake, with White Highlights. These two colours are also used for the downward-trending lines from nose and mouth.

(*b*) The EYE-HOLLOWS should be shaded with Lake and Grey, and this Shading should be deepened in the inner corners, by the addition of a little Dark Blue, which serves to increase the depth of the hollowing.

(*c*) For the HOLLOWING AT THE TEMPLES, Lake and Grey should be used, but not too heavily.

(*d*) For the CHEEK HOLLOWS, Grease-paint No. 8 mixed with Grey will give a good effect. Some of this same mixture should be used, off the hand-palette, to shade beneath the nose and the lower lip. Paint the uneven jaw-line with Lake and Grey, adding touches of additional—but less heavy—

Shading, with a mixture of Grease-paint No. 8 and Grey. Study the Figure for this part of the work.

(*e*) Shade the NECK carefully with broad lines of a mixture of Grease-paint No. 8 and Grey, and use Grease-paint No. 5 for highlighting between the Shadows.

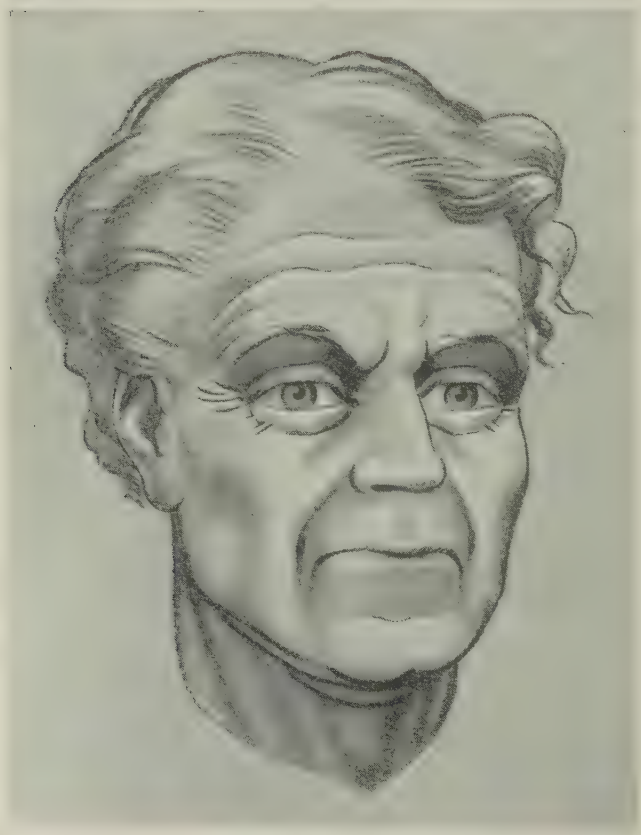

Fig. 33

LIPS. A little of a mixture of Grease-paints Nos. 5 and 9 should be used to paint the lips, and some additional Grease-paint No. 9 should then go on the upper lip. Both lips should be kept very thin, by nearly obliterating them with the original ground-work of Grease-paints Nos. 5 and $2\frac{1}{2}$.

The whole set of eight Figures, 26 to 33, will repay intensive study. They have been very carefully selected—and no less carefully drawn—to show, not only differences in sex and age, but, also, those differences in social level which you may be required to portray on the stage. For want of better terms, we may call these differences the " working-class " and the " upper-middle-class " types. These drawings cover, between them, nine-tenths of the characters you will meet in plays, and, though it is not claimed that they are a substitute for PERSONAL OSBERVATION, these pictures do show you what to look for. If you do not find, actually illustrated, the particular character you want, you can usually deduce it, by combining and adapting the information given for *two* of the Figures. For instance, if you wanted an elderly, working-class woman of the fat type, you would go to *Figs. 27* and *30*. And, conversely, these same two Figures would give you information for a middle-aged working-man of the fat type. Or, if you wanted an elderly lady of the lean type, *Figs. 29* and *32* would help you.

Another useful point about these drawings is that, as they are done on grey paper, they show very clearly how and where the Grease-paint is actually put on, to produce the necessary Light and Shade. And, finally, it should be pointed out that, in all these eight heads, the effect of age has been obtained solely by accurate

placing of the Light and Shade, and that no recourse has been had to extraneous aids, such as spectacles or facial hair, to give the sense of character.

The following Grease-paints have been referred to in this section, in addition to those listed on page 11 :—

Grease-paint No. 2½	White Liner
Grease-paint No. 8	Grey Liner
Grease-paint No. 20	Dark Blue Liner
Carmine I	Brown Liner
Carmine IV	Black Liner

WIGS

In the paragraphs which follow, I want to give some elementary information on the handling of wigs. First of all comes the question of the right way to put on a wig. If you turn a wig inside out, and look at the parts of it which come just in front of the ears, you will find two stiffeners of springy steel, such as clock-spring. There are also two stiffeners of the same kind in that part of the wig which comes on the back of the neck. The position of these is shown in *Fig. 34*. These four springs, in addition to their proper function of holding the wig closely to the head, make useful " handles " by which to pull the wig snugly into place. To put on the wig, proceed as follows :—Hold it as in *Fig. 35A*, by the back springs, with the thumbs inside, and the fingers outside, and draw it on to the head from front to back, pulling it well down on the neck. Then pull the wig well down on to the top of

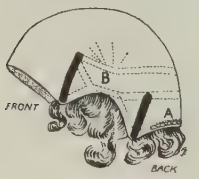

Fig. 34

the head by gripping the side springs, as in *Fig. 35*B, between the thumb and fingers. To take the wig off,

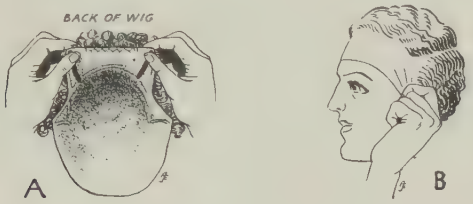

Fig. 35

reverse the process, removing it from the back first, and carrying the hand forward over the head.

The soundest general advice I can give you with regard to wigs is that you should not wear one unless it is absolutely essential, and that, when the wearing of a wig cannot be avoided, you should try to visit the Theatrical Costumier and have a " try-on," as there is nothing so demoralizing as an ill-fitting wig.

Fig. 36

When a wig has what is technically known as a " scalp," as in *Fig. 36*, you are faced with the problem of matching this in with the rest of your make-up, so as to conceal the join as well as possible. The procedure I recommend is as follows :—

Fig. 37

(1) Before starting to make-up, put on the wig, and draw a line of Grease-paint No. 5 just below the join (*Fig. 37*). Then take the wig off.

(**2**) Proceed with your make-up in the normal manner, carrying the paint to about one inch above your boundary line. When you have completed the complexion colour, put the wig on again, and make-up the " scalp " with Grease-paint No. 5 heavily rubbed in, and then match it to the complexion with Grease-paint No. 9. The colour does not flow as easily on the " scalp " as it does on the face, and some patience is required to make a good match.

(**3**) You can either leave the wig on and finish the make-up, or else take it off and finish except for powdering, replacing the wig when all details are done.

(**4**) If the character allows, the bottom edge of the " scalp " may be successfully camouflaged by a painted wrinkle.

(**5**) Powder.

HIRE AND CARE OF WIGS*

The main classes of wigs met with are Dress Wigs, Court Wigs, Character Wigs and Scratch Wigs. By a *Dress Wig* is understood one representing a full head of hair. *Court Wigs* are white wigs of varying degrees of elaboration, for dressing plays of the eighteenth century. *Character Wigs* are those representing various stages of baldness. *Scratch Wigs* are comedy wigs for bucolic characters and low-comedy types, in which the hair is usually sewn-in in concentric

* I am indebted to Mr. Eric Smith and Mr. Jack Lane of the firm of F. A. Smith, Ltd., Theatrical Costumiers and Wigmakers, 115–117, Oxford Road, All Saints, Manchester, 1, for the specialized information on wigs contained in these paragraphs.

circles from the centre of the crown, and, of course, without a parting. The " scalp " in the ordinary type of wig is made of *sateen*. A much better type has a *gauze* scalp, with the selvage of the gauze coming on the forehead. And finally, the most improved type of all has a carefully shaped scalp of *net*, which, in use, is caught down on the forehead with a spot or two of spirit gum. This latest type gives a very natural appearance. All these wigs are made of a natural hair knotted into a foundation. A cheaper kind of wig is made from mohair—the hair of the Angora goat—and though these wigs cannot be dressed, they are often very effective, particularly as white court wigs. The best court wigs, however, are made from the rather expensive hair of the yak—the Tibetan ox.

When you have to hire a wig by post, see that you follow out carefully the instructions for measuring the head, which you will find on the Costumier's measurement form. An important dimension is the circumference of the head, and if this is not measured in the correct position, it is easy to arrive at a figure one inch in excess of the right one, with unhappy results for the wearer of the wig. People's heads vary greatly in shape, and though two heads may have the same circumference, the other dimensions may be very different. It is impossible for the Wigmaker to carry in stock, for hire, a supply of wigs to fit exactly every head which may come his way. For this reason, some compromise is often necessary, and the size of a man's hat is frequently a better guide to the Costumier than an elaborate series of inaccurate measurements.

When the wig comes into your hands, see that the four springs are intact, and that the elastic at the

back is taut and in good condition (*Fig. 34*A). Should the wig be too large in circumference, it may be taken-in at the sides, just over the ears (*Fig. 34*B).

Wigs may safely be combed, brilliantined and waved with irons, and women who receive a wig ready dressed should not be content to wear it just as received, but should arrange the hair to suit their own shape of face, and should make any readjustments necessary to soften the line of the wig in front. Their own hair, by the way, should be tied up out of the way and held in a net, and the best way to dispose long hair under a wig is to plait it and wind the plaits on to the head, putting a net over all.

When a wig has been worn on the stage, it is best placed on a wig-stand or wig-block till the following night, but as these stands are not readily available, a useful alternative is to stuff the wig with paper to keep it in a good shape and to prevent the hair from becoming matted.

Law-Court Wigs

The following notes on the wigs worn in Courts of Law may be helpful. The ordinary *Judge's Wig* is shown in *Fig. 38*A and the *Barrister's Wig* in *Fig. 38*B. In *Fig. 38*C the *Full-bottomed Wig*, worn by judges and also by K.C.s on ceremonial occasions, is shown. Anyone putting on these wigs for the first time has a tendency to wear them well forward on the brow. This is incorrect. They should be worn to disclose as much forehead as possible, but not so far back as to display the wearer's own hair. Producers of plays involving scenes set in a court of law should go to great pains to get details right as the correct dress

and procedure are rigidly prescribed by tradition. All this is beyond the scope of the present book, but it may be mentioned that Barristers appearing before a Magistrate wear neither wig nor gown.

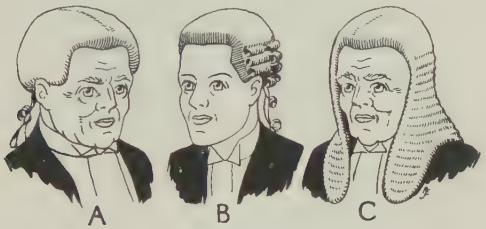

Fig. 38

FEATURES

Those who have carefully followed the descriptive matter relating to *Figs. 26–33*, and who have given close attention to these illustrations, will already have picked up a good deal of information about the individual features of the face, but in order to have the matter quite readily accessible, the next paragraphs will deal separately with the Nose, the Eyes and the Mouth.

The Nose

Modifications of the shape of the nose when done with grease-paint are fairly effective so long as the audience gets a full or three-quarter view of the face. Though, in profile, the effect is lost, it is nevertheless often useful and worth attempting, particularly for small character parts. The general principle, as in all make-up, is that any part of the face painted in

a light tint will appear to protrude, while any part painted in a dark tone will appear to recede. In *Fig. 39* a number of different nose-shapes are depicted,

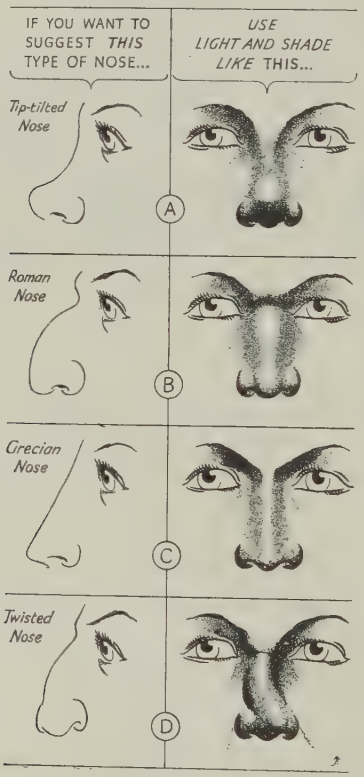

Fig. 39

and the light and shade required to produce these particular effects are shown alongside. If we wish to give a tip-tilted appearance to a nose which does not possess this quality, we must shade the tip in some-

what triangular fashion, and paint a highlight above the shading (A). To get the Roman type of nose (B), highlights are required high on the bridge and on the lobes, as shown, and a horizontal shadow goes between the eyes. Shading the tip of a long nose shortens it, while a highlight down the centre of a short nose gives it greater prominence, and the narrower this highlight, the sharper the appearance of the nose. Thus, in the Grecian nose (C), the narrow highlight starts from the very tip of the nose and runs uninterruptedly between the brows, to merge into the forehead. In (D) there is shown a more ambitious use of light and shade to give the effect of a twisted nose, a type which may occasionally be needed.

In general, it may be said that Grease-paint No. 5 should be used for moderate *highlights*, and White for the lightest ones. For *shading*, the Brown Liner or Grease-paint No. 8 will usually suffice.

Another way in which the shape of the nose may be changed is by the use of a modelling material called NOSE PASTE, which is sold by the theatrical supply shops. The paste becomes soft when warmed and worked in the hands, and on cooling is sufficiently rigid to retain its shape. The most satisfactory method of using Nose Paste is to model the shape required in a somewhat hollow form, with quite thin walls, so as to reduce the weight of material which has to be stuck on the nose. Then colour the model with grease-paint while it is off the nose, powder it to fix the colour, and stick it in place with spirit gum. (Refer to Act III for the idiosyncrasies of this adhesive.) An excellent alternative to Nose Paste, and one which is a good deal easier to use, is White Plasticine, made by Messrs. Harbutt's Plasticine, Ltd., Bathampton,

Bath. This material takes grease-paint perfectly, and readily adheres to the skin with the aid of spirit gum. Tube grease-paint is better than Stick colour for painting these false noses, and the colour should always be " fixed " by powdering, before sticking the nose-piece on. Other additions, such as " cauliflower ears," can also be made with Nose Paste or with Plasticine.

I should not leave the subject of false noses and ears without a reference to the fact that these can also be made from some of the newer synthetic " plastics." They are naturally not suitable for home manufacture, but they have been used for film work in Hollywood, and are capable of giving exceedingly natural results, as may be judged from the fact that they are used, both here and in the United States, for restorations (technically called " prostheses ") in cases of severe facial disfigurement resulting from war wounds or serious accident.

The Eyes

The only eye-shading with which we have been concerned up to now has had one of two purposes—either to improve the appearance of the eye in youthful make-ups, or to show the sinking of the eye into its socket in ageing characters. There are one or two other ways in which light and shade can be used in the region of the eye. In order to obtain the effect of protruding eyes, strong highlighting of the centre of the upper eyelid, from lashes to eyebrow, should be used, coupled with shading of the inner and outer sides of the lid immediately beneath the brow. The protruding effect is completed by the necessary high-

light and shading below the eye (*Fig. 40*). The eye can be lengthened by careful extension of the lines

Fig. 40

Fig. 41

Fig. 42

outlining the lids (*Fig. 41*) and a shortening of the eye results from shading the outer ends of upper and lower lids (*Fig. 42*).

Eyelashes

I have stated earlier that a very elaborate eyelash make-up is not to be recommended, but it sometimes happens in character make-up that attention to the eyelashes is necessary. Let us suppose that you have dark eyebrows and eyelashes, and that you have made-up for an elderly part. You have a well-fitting wig, your eyebrows have been whitened, you have given meticulous attention to the facial light and shade demanded by the character, and yet, as you look critically into the mirror, you find there is something wrong. Yes, it is your dark lashes. They need whitening, and a White Liner which you try does not seem to work well. *Fig. 43* shows the tools which will solve your problem—a pan of Chinese White water-colour, a flat hog-bristle brush, and an eyelash rest which you can make from a cork, shaped as shown, smoothed with sandpaper, and coated with cellulose lacquer so that it may be easily washed. The handle is an "orange stick." The method of using is to

place the device against the eye, under the lower lashes, and then to close the eye. Thus, both top and bottom lashes will be resting on the little support, and both can be given a coat of white water-colour which will adhere well, and obliterate all trace of dark lash. This whitening of the lashes gives just that finishing touch to the make-up which means all the difference between a good result and a bad one. It may be noted here that if you have very fair lashes, Vandyke Brown water-colour can be used, in precisely the same way, to darken them.

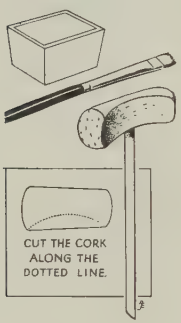

Fig. 43

It is quite possible to use crêpe hair to build up bushy eyebrows. Full instructions for using this material are given in Act III, so it will be sufficient if I point out here that satisfactory adhesion of hair to hair cannot be obtained, so the gum must be applied either above or below the existing brow.

The Mouth

Changes of the shape of the mouth are very readily effected by grease-paint, carefully applied. The illustration, *Fig. 44*, shows :—

A, the normal mouth ;
B, a mouth with a heavy upper lip ;
C, a mouth with a heavy lower lip ;
D, a mouth with two thick lips ;
E, a mouth with two thin lips.

All these shapes, and any other variations of them, can be produced by the following basic methods :—

If a lip is to be thickened (*Fig. 44*B, C, or D), the red fleshy portion is extended or broadened beyond its actual boundaries with Lake or Carmine or any suitable mixture of reds. Then the appropriate highlight and shading are added, to give the necessary modelling. Grease-paint No. 5 is best for highlighting on red, and Lake, Carmine IV or Dark Blue are suitable for shading.

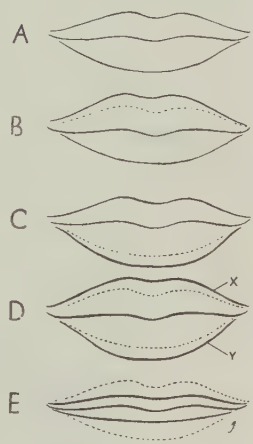

Fig. 44

If a lip is to be thinned (*Fig. 44*E) part of the red fleshy portion must be painted-out with Grease-paint No. 5, and on top of this will go the normal ground-work. The red part of the lip is then drawn as required, with Carmine or Lake.

THE HANDS

When you are playing a straight part, do wash your hands last thing before going on the stage, as the handling of grease in a dusty dressing-room is not conducive to keeping the hands, and particularly the nails, clean. When, however, you are playing an older character, you must see that your hands match your face in point of age. There are two ways in which you can do this :—

(*A*) By emphasizing the bones by means of highlights flanked by shadows. Use Grease-paint No. 20 (White) or Grease-paint No. 5 for the highlights, and the Brown Liner for the shadows.

(*B*) By suggesting the veins with a Blue Liner. (You can find the proper position of these by holding your arm with the fingers hanging downward to cause the veins to protrude.)

Should you use either or both of these effects, as shown in *Fig. 45*, powder carefully with Blending-

Fig. 45

Powder to fix the grease-paint. Note that any colouring of the hands is confined to the backs ; the palms are never painted.

The grease-paint manufacturers also supply a LIQUID MAKE-UP originally called Wet White, for coating the hands (and arms, if necessary). The ordinary White variety is of little value, as it looks unnatural, but WOMEN will find Leichner's Eau de Soie, which is prepared in every grease-paint and powder colour, a useful addition to their make-up boxes. MEN, too, when playing dark-skinned characters, will be able to

select a colour of Eau de Soie suitable for staining hands, arms and any other exposed part of the body. To use this material, pour a little into a saucer, and use a sponge to dab the liquid on to the skin. It dries quite quickly and does not rub off. It is removed by ordinary washing with soap and water, as it is not a grease preparation.

Whilst I am on the subject of hands and arms, I may remind you that for seafaring characters and the like, it is sometimes appropriate to denote tattoo marks on these members. This may be readily done with the Dark Blue and Carmine-Vermilion Liners.

I conclude with a reference to the importance of appearing on the stage with well-kept finger-nails, if the character so demands. A successful manicure "routine" is the following :—

(1) Rub removing-cream into the cuticle at the base of the nails to soften it.

(2) Press down the cuticle, leaving a good half-moon showing on each nail, and, after wiping off the grease, clean up any rough edges of cuticle by applying Cuticle Remover on cotton-wool.

(3) Shape the nail as required with a nail-file or sandpaper-board.

(4) With hot soapy water, and a nail-brush, clean the nails thoroughly.

(5) Bleach under the nails with the aid of an orange-stick dipped in Hydrogen Peroxide.

(6) Polish the nails or apply nail varnish.

ACT III

Crêpe Hair

CRÊPE HAIR IS a wool-like animal fibre which is obtainable quite cheaply in a very wide range of colours, natural and unnatural. For your early experiments I should suggest that you purchase half a yard each of BROWN, a medium GREY and a light BLONDE. (The colours do not go by specific names, so just select from the dealer's stock as required.) The hair comes plaited tightly on two lengths of string, and when a length is cut off and the strings removed, it is found to be heavily crimped, as in *Fig. 46*. In this condition it is quite useless for making moustaches and beards. Several methods are available for getting the hair into a more usable condition, such as combing, teasing, etc. But the method to be described below is a highly practical one and yields very good results.

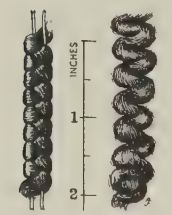

Fig. 46

Cut off a 2″ length of the plaited hair and remove the strings. Stretch the piece of hair to its fullest extent and pass it steadily, from end to end, through the steam from a briskly boiling kettle. This takes out all the crimp in a matter of seconds and does not appreciably wet the hair. After steaming, the piece of hair will be found to measure about 8″ in

length. Now take the length of crêpe hair between the fingers and thumbs of each hand, *at one end*, and proceed to separate the fibres sideways. Work down the whole length of hair so as to convert the rope-like piece into a "mat" (*Fig. 47*). By holding the hair up to the light—as you work the fibres apart—you will be able to avoid spreading the mat into holes. With some crêpe hair it is possible, by careful mani-

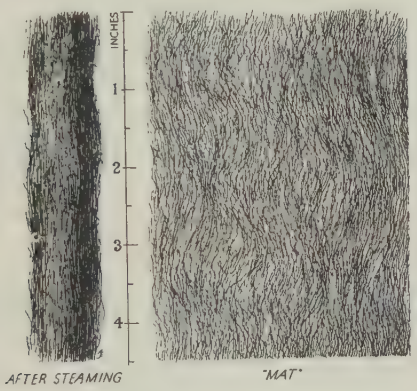

Fig. 47

pulation, to get the rope spread into a mat 5″ wide. In other cases, 3″ is the maximum that can be attained.

From your 2″ length of the original crêped hair, let us suppose that you now have a mat 8″ × 4″. (The main thing is to get the hair spread out as thinly as possible, so that when it is eventually stuck to your face all the hair will be firmly anchored in position and you will not go round shedding pieces of fluff all over the stage!) I recommend you to prepare several of the mats, of different colours of

hair, and to press them between the pages of a large book. You will then have a stock of hair in the most perfect condition for making moustaches and beards. You can, if you wish, prepare a folder from heavy manila containing several partitions, in each of which you can store a single mat of hair, and so have it always ready in your make-up kit. My folder has five compartments, measures 9″ × 6″, and has one edge of the cover marked off in inches for convenience in cutting mats to size. This folder fits snugly at the bottom of the little attaché-case in which I keep my make-up materials, and so the hair is always kept pressed and in a smooth and usable condition. This is a great improvement on the crumpled mass of hair one so often sees.

SPIRIT GUM

The gum used for fixing crêpe hair to the face is a solution of natural resins in alcohol. It is most conveniently carried in a small screw-stoppered bottle (*Fig. 48*) like those used for nail-varnish. The little brush attached to the stopper is kept moist and supple, and is big enough for gumming the face for all types of moustache and for smallish beards. When larger areas of face have to be gummed, I like to use a "one stroke" paint-brush of the kind used for lettering. Reeves' Series 171, size ¼″, is very useful.

Fig. 48

Before you start your experiments on the use of crêpe hair, you should arm yourself with the following additional tools :—

(**1**) A good sharp pair of scissors with long, narrow blades and sharp points.

(*The scissors used by hairdressers are really the best, but a shorter and lighter pair, as shown in* Fig. 49, *are very satisfactory and are easily manipulated. Once you have got a good pair that work well, keep them for this job only, as a great part of the successful handling of crêpe hair turns on the ability to trim shapes quickly and neatly.*)

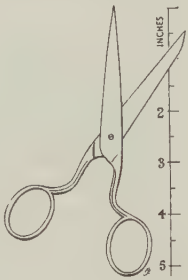

Fig. 49

(**2**) A piece of damp lint or towelling for pressing the crêpe hair on to the face.

(*The damp towel will not stick to the hair, and the gum is kept off the fingers. If any gum does accidentally get on your hands, a touch of powder will help. If they get very sticky —as in your earliest trials they might—use methylated spirit to clean them before attempting to proceed further.*)

There are two very important points about the use of spirit gum which should be noted. The first is that the gum will not adhere over grease-paint, so if you are to have a moustache, see that no trace of grease goes on the upper lip. Similarly, in the case of a beard, leave those parts of the face upon which the beard is to be stuck entirely ungreased and unpainted. The fixing of the crêpe hair should be left till after powdering so that good adhesion may

be achieved, and so that the hair, particularly if of a dark colour, may not be whitened by powder. The second point is that the gum should be applied *very thinly*, so never carry a full brush of gum from bottle to face. Always drain the brush first, by drawing it across the neck of the bottle each time you withdraw it from the gum.

MOUSTACHES

If you have prepared the hair in the manner already described, the making of a moustache is a very simple matter. In most cases the moustache should be in two halves instead of going continuously across the upper lip. This makes for greater flexibility and consequent comfort. Let us suppose that you need a simple moustache like *Fig. 50*. With your sharp

Fig. 50

Fig. 51

pair of scissors, cut a piece from one of your mats about 6″ long by ½″ wide, with the hair running lengthways. Cut this strip in two, making two 3″ strips. Lay these on the dressing-table, and proceed to gum the upper lip *thinly* with spirit gum, leaving the depression under the nose ungummed. *Allow a few seconds for the gum to become tacky*. The right moment to stick the hair on is when the high gloss of the wet gum begins to diminish. At this moment apply the

two 3″ strips, one to each side. Place them in position, one at a time, by very light pressure of the fingers, and immediately secure them in place by further very strong pressure with the damp towel or lint. After another second or two, the hair will be found to have adhered well wherever the spirit gum was applied. The general effect will now be as in *Fig. 51*, so the excess hair is neatly trimmed off with the scissors; any loose fibres are pulled away; and the effect of *Fig. 50* is finally obtained. (Whatever the style of moustache, it is usually desirable to stick on more hair than is actually needed, so that it can then be

Fig. 52

trimmed away, leaving the correct shape. Skill in trimming will come with practice, but the use of the right kind of scissors, and getting very close to the mirror, will help immensely.)

In Late Victorian plays, and also in country comedies of to-day, a style like *Fig. 52* is often effective. It is built up in exactly the same manner as described for *Fig. 50*, but each half would perhaps start from a strip 4″ long by $\frac{5}{8}$″ wide. For this style, the spirit gum would be painted further along the upper lip, perhaps even going out to the beginnings of the cheek, so as to give more support to the rampant growth. Moreover, in a copious moustache like this, the hair is rarely of one colour only, and our method of cutting

strips from a crêpe hair mat makes it very easy to blend two different colours together after the strips are stuck to the face. It simply means that each side of the moustache consists of three strips, a very narrow strip—say $\frac{1}{8}$″ wide—of the subordinate colour being flanked by two $\frac{1}{4}$″ strips of the main colour. Once

Fig. 53

Fig. 54

the spirit gum is dry, any amount of blending and shaping can be done with the fingers.

A moustache like *Fig. 53* would be produced exactly like *Fig. 50*, but using more hair and doing a little preliminary shaping of the inner ends with the scissors before the pieces are stuck on. (In the case of a dark

Fig. 55

Fig. 56

moustache, where the space between the two halves looks aggressively white, use a Brown Ultra Liner or the newer Spotlite Liner to colour the white space.) The ends of moustaches made as just described are very easily twisted into sharp points, and *Fig. 54* is an example of such a style.

A heavier moustache, like *Fig. 55*, could be made

in two halves in the usual way, and probably of two blended colours, and the centre space—which would this time be $\frac{1}{2}''$ wide or more—would then be filled by a short strip with the hair running vertically. For the "walrus" type of moustache, *Fig. 56*, a different method is adopted. Take a mat 3″ long by 4″ wide and fold it in two so that it measures $4'' \times 1\frac{1}{2}''$, with the hair running at right-angles to the fold. Press in a heavy book so that the fold is retained.* (You will need to do this some days before you are going to use the hair.) Then cut the folded strip into $\frac{1}{2}''$ wide sections. Apply gum to the centre of the upper lip and stick on the first section with fold uppermost. Then proceed to stick on section by section on either side, gumming the skin as you go. Gum the sections very close together, almost overlapping, and incline the hair in the appropriate direction as *Fig. 56* shows. Trim so as to produce a shaggy effect. A grey moustache of this type would often have its ends stained with nicotine, etc., and this effect can be produced by touching the ends of the hair with a brush dipped in tincture of iodine.

SIDE-WHISKERS

If just a slight extension of the hair in front of the ears is needed, as in *Fig. 57*, the result is probably quite satisfactorily achieved with grease-paint alone, though small pieces of very thin mat may certainly be used. (Note that there is an area of skin

Fig. 57

* I am indebted to Mr. Arnold E. Jones for the excellent idea of using a folded mat for this moustache.

just in front of the ear where the hair does not grow.) For more bushy side-whiskers, as worn in Victorian days, or for the traditional butler (*Fig. 58*) a pair of strips

Fig. 58

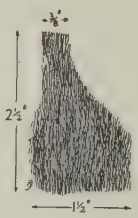

Fig. 59

of mat should be shaped as in *Fig. 59*. The appropriate part of the face is coated with spirit gum and the hair is affixed, and the lower ends of the whiskers are fluffed out.

BEARDS

It is when we come to build full beards that we can properly appreciate the virtues of the mat method.

Fig. 60

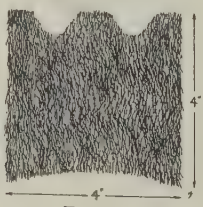

Fig. 61

A beard like *Fig. 60*, for example, would be made in three pieces. The first piece, consisting of a mat

4″ × 4″, would be shaped as in *Fig. 61* by trimming with the scissors. The upper edge, with the two shallow V's cut in it, would be stuck on the chin with the centre below the lower lip and the remainder of the mat hanging straight down. The free end would then be turned *under* and stuck on to the throat, the appropriate area of skin having first been painted with spirit gum. (*Fig. 62* shows that gum is applied only to the places on the chin and throat corresponding to the areas A and B, which are shaded on the beard-mat.) Two long suitably shaped strips, *Fig. 63*, are then cut to run downward from the ears, and, after their upper halves have been stuck on, their lower ends are tucked into the folded chin-piece. The two lower corners of the chin-piece are then carefully gummed to the face. (Gum to the skin only; hair cannot be gummed to hair.) The whole beard is finally gathered into the hand and moulded and patted into shape—no trimming this time. This is a particularly realistic arrangement, as the hair appears to be growing under the chin as well as on it. The moustache to go with this beard is rather on the lines of *Fig. 52*, only shorter, and it merges into the beard at the sides. Many other beards may be made by a suitable adaptation of this method,

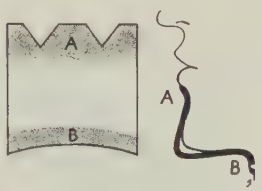

Fig. 62

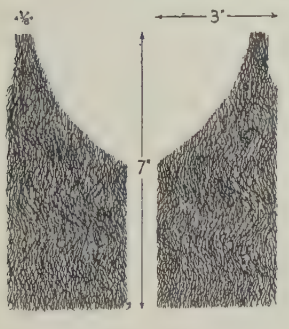

Fig. 63

Fig. 64

and of course colours can be blended as desired.

Even a very heavy-looking beard like *Fig. 64* can be contrived in this way, but the chin-throat-mat would need to be some 10″ long. The side-pieces, however, would be the same size as *Fig. 63*. Note, in *Fig. 64*, how the moustache merges into the beard. Experimentation is essential in this sort of work, but the basic method applies. After this large beard, a small chin-beard like *Fig. 65*, made from a mat 1½″ wide by 3″ long, will present little difficulty. After shaping the top edge of the mat and fixing it beneath the lower lip, the bottom edge should, this time, be stuck on to the front of the point of the chin. The beard should then be moulded to the shape shown. The sharp-ended moustache is a suitable complement to this beard. A *dark brown* hair would normally be used for this effect. For certain Oriental characters, where a large beard would be inappropriate, the arrangement of small pieces shown in *Fig. 66* is highly effective. This is one of the rare cases where *black* hair would be used.

Fig. 65

Fig. 67 shows a patriarchal type of beard suited to Biblical characters. It is most satisfactory when made in a *light grey* hair. Make two separate mats

each 8″ long by 4″ wide. Gum one end of the first mat on to the throat, and fix it also immediately beneath the point of the chin. This will cause the mat to project forward. The second mat has a very shallow double-V cut in one end of it, and this end is stuck on to the chin below the lower lip, in the usual way. The lower ends of the two mats meet and are teased out roughly together. The sides are next *built up* from short lengths of mat stuck on separately and working upwards from chin to ear. Each length slightly overlaps the one below it. A drooping moustache completes the effect. With a beard like this it is imperative to wear a suitably matching wig. A modification of the beard just described would do for King Lear.

Fig. 66

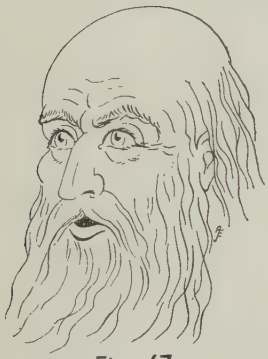

Fig. 67

It should be noted that crêpe hair when once stuck on the face may be waved with heated curling-irons, and then lightly brilliantined, to improve its appearance. This treatment naturally calls for special skill.

CUTTING CRÊPE HAIR

Should you encounter any difficulty in cutting the mats of crêpe hair to the shapes required for the several beards described, a very useful plan is to make use of cardboard templates. These templates may be plotted from the squared drawing in *Fig. 68*. Two templates should be prepared for each shape and hinged together

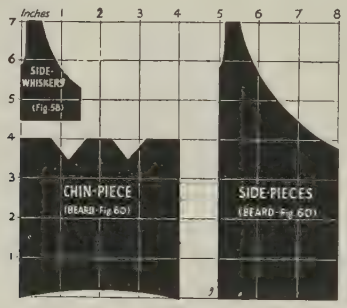

Fig. 68

with gummed paper or cloth. In use, the crêpe hair mat is sandwiched between the pair of hinged templates, and the outline is then easily followed with the scissors. This scheme is particularly helpful for side-pieces since, by putting *two* mats between the templates, both sides may be cut at once with the certainty of their being exactly alike.*

REMOVAL OF CRÊPE HAIR AND CLEANING-OFF

After the play the hair may be removed by a few sharp tugs. In the case of the larger effects, it is

* For the idea of using templates I am indebted to Mr. Arnold E. Jones.

often worth while preserving the pieces carefully for the next night, though in the case of simple moustaches little is gained by keeping them intact. The dried gum on the face comes off well enough with the removing-grease, and any stubborn patches may be rapidly cleaned up by wiping them with a cloth moistened with methylated spirit. When you are practising the use of crêpe hair, without other make-up, it is best not to use grease at all except for the final clean-up when you have finished your experiments. The cleaning-off between trials is better done with spirit, as the use of grease each time would make it difficult for the hair to stick on.

And now, as a last word on this subject of crêpe hair, may I urge you to practise preparing the hair and making beards and moustaches as soon as you can and, especially, *while you have leisure to experiment.* Do not wait until you are making-up at a dress-rehearsal, for under those hectic conditions you can expect little success, and then you will blame this unoffending book for not warning you ! Why not get some crêpe hair to-day ? and practise, practise, practise.

READY-MADE HAIR PIECES

As an appendix to this section I am setting down some notes on the ready-made moustaches and beards which are supplied, usually to special order, by the Wigmaker. These pieces are made, in much the same way as wigs, by hand-stitching (or knotting, as it is called) the lengths of hair individually into a gauze foundation. They are a good deal more expensive than crêpe hair, being very intricate to make and

consisting of hair much superior in strength to ordinary crêpe hair. These pieces can be used repeatedly and will last for years. The moustaches and beards are gummed to the face with spirit gum, and the following two recommendations may here be made. The moustaches are usually supplied in one piece, but they should invariably be cut in two down the middle, otherwise they are impossibly stiff to wear. The beards when stuck on have a rather hard and artificial-looking outline. This should be modified either by a criss-crossing of paint—using a suitably coloured Liner—or else by sticking some crêpe hair to the face, to soften the hard edge of the beard.

After one of these moustaches or beards has been used several times the gauze foundation becomes unduly stiff with successive layers of spirit gum. The remedy is to soak the whole thing in methylated spirit, which will quickly wash away all the old gum.

In all cases of moustaches and beards, whether of crêpe hair or otherwise, it is important to use hair a few shades LIGHTER than your own, or than the wig you are wearing, since anything darker will look incongruous. For that reason, black should be reserved for Eastern characters and for Negroes, and dark brown should be used for Frenchmen, Italians and Spaniards.

EPILOGUE

IF YOU HAVE read attentively as far as this Epilogue, you will now be in possession of a good deal of useful information on stage make-up. The remainder of the book will be devoted to a number of miscellaneous matters which do not fall readily into any of the earlier classification.

THE FULL RANGE OF GREASE-PAINTS

In Acts I and II, I gave two short lists of grease-paint Colours suitable for the purposes I was considering. As, however, L. Leichner Ltd. also make very many more Colours, I am giving you below a substantially complete list. The numbers preceded by * indicate those Colours which have proved most valuable in my hands. The suggested uses in the last column are mainly my own. Where specific characters are mentioned, however, these are the makers' proposals.

No.	*Colour.*	*Use.*
1	A pale pink, almost white	Find little use in modern make-up
1½	Pink	
2	Deeper pink	Suitable foundations for use with " powdered " wigs
*2½	A very pale flesh tint	
3	A pinkish flesh tint	All these colours can be used by men, but more natural results in modern stage-lighting are got by blends of No. 5 and No. 9
3½	A deeper flesh tint	
4	Sunburnt flesh	
4½	Deep sun-tan	

No.	*Colour.*	*Use.*
*5	A yellowish tint	The most useful groundwork colour
*5½	A deeper yellow	For some national types, and for highlighting on dark groundworks
6	A dull brownish flesh tint	For use in mixtures to give particular complexion colours
6½	A greyish brown	
7	A dark brown	Sometimes recommended for negro make-up, but goes on very patchily. Better if blended with other browns
*8	A reddish brown	For blending for national types, and for shading
8*a*	Deep yellow	For different national types, and also for bizarre effects
8*b*	Greenish yellow	
*9	A brick-red tint	The most useful colour for blending with No. 5, to give a great variety of flesh tints
*10	A yellowish brown	A most valuable colour for blending, to give a whole range of national types
*11	A very dark brown	Suitable for negro make-up and also valuable in blends
12	Black	Nigger-minstrel or nothing !
13	A reddish brown	Might do for Red Indians
13*a*	Chocolate brown	For dark-skin blends
14	A greyish sun-tan	Might do for an Arab
*15	A bright reddish brown	Suitable for cheek colour for orange-toned or peach-toned groundworks
*16	A dark yellowish brown	Very useful in blends for dark-skinned types
*20	White	For clowns, and for greying the hair, and also for living statuary.

In addition to the colours in the foregoing list, Leichner's have a range of ready-mixed blends which go by letter-names instead of by numbers. These Lit. Colours, as they are called—from the Latin *littera* meaning "letter"—seem mostly to have been designed for traditional operatic or Shakespearean rôles. The list is as follows :—

Lit. B	A deep pinkish flesh tint	Siegfried
C	A brownish flesh tint	Carmen
D	A brownish flesh tint	Romeo
F	A deep yellowish brown	Don Pedro
G	A dull yellow-brown	Don Juan
*K	A blend of No. 5 and No. 9	Flesh tint for men
L	A brownish yellow	Julius Cæsar
*M	A yellow-toned flesh tint	Mark Antony
O	Reddish brown	Tristan
R	Deep orange-pink	Falstaff
*S	Greyish yellow-green	Mephisto, Richard III
T	Brownish yellow-green	Shylock
U	A deep pink flesh tint	Rather bright for general use, but might do for Pantomime "dames"

Other colours available are Peach tones, Lilacs and Greens. I have found Green II a useful colour to use as eye-shadow for auburn-haired WOMEN. An interesting effect is obtained. There are also three new Numbers, 21, 22 and 23. These are pale flesh tints lying between Grease-paints Nos. 2 and $2\frac{1}{2}$ in depth of tone. They are, however, slightly yellower than these two, and hence they give rather more natural results under present-day stage lighting. No. 21 can replace No. 2 in all the uses I have proposed for that colour, and Nos. 22 and 23 will do admirably for extremely fair-skinned women; for

child characters ; and for elderly characters instead of blending Grease-paints Nos. $2\frac{1}{2}$ and 5.

If you have some skill in colour-mixing and would like to try a whole range of colours, by all means experiment ; but every artist knows the value of a " restricted palette," and that has been the main principle advocated in these pages. However, there are times when it is advantageous to have a ready-mixed flesh tint which you can put on in a hurry, and that is when the less common colours come into their own.

TUBE MAKE-UP

When you have acquired some degree of skill in using STICKS of grease-paint, you will be well advised to try the TUBES for foundation work. They are delightful to use ; the paint covers well and smoothly ;

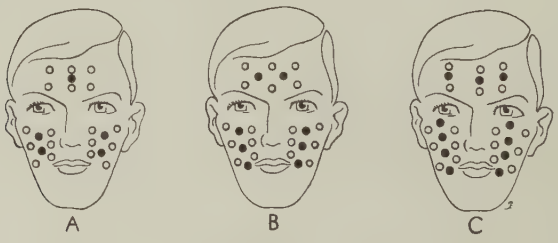

Fig. 69

and *no preliminary greasing* of the face is required. For general purposes I recommend the use of two tubes only : one of Grease-paint No. 5 and one of Grease-paint No. 9. And here I must sound a warning. The tube colour goes on so beautifully that there is a ten-

Fig. 70

dency to put it on too thickly. This is a temptation that must be stoutly resisted, and only very small quantities of the paint should be used. It is no use squeezing it out like tooth-paste and smearing it on the face. The No. 9 paint, in particular, is of such high colouring-power that it is extremely easy to use too much of it and so get a highly tanned complexion where a pale one was required. The following procedure will help you to evade most of the pitfalls. The accompanying *Fig. 69* shows three faces prepared for obtaining three different complexion colours. The little circles are produced by pressing the tube of paint against the skin and just leaving a spot of colour the size of the screw-top or smaller (*Fig. 70*). In *Fig. 69*, the solid spots are No. 9 paint and the open circles are No. 5 paint. The spots of paint on the forehead should be smoothed in first, and these deal with everything above the eyebrows. The remainder of the face, including nose and chin, is quite adequately covered by the spots of paint which have been put on each cheek. Naturally, more paint can be added wherever it is thought to be needed.

The use of these Tube Colours is advised only for *foundations*. You will still need your Liners and your Sticks of Carmine for the rest of the make-up, and you should also have by you a Stick of Grease-paint No. 9 to use for cheek colour on top of the tube foundation, particularly if blotches are to be made. Referring again to *Fig. 69*, it might be instructive to have a description of how these three foundations were

further developed. "A" was to be a young man of rather precise disposition, a worker in a City office. After smoothing in the spots of colour, straight make-up of eyes and mouth followed, and Carmine I was used for cheek colour. A small brown moustache like the one in *Fig. 50* completed the make-up. "B" was to be a man of about 60 years of age, loud-voiced, choleric. The spots of colour for the complexion were first smoothed in, then the upper eyelids and eye-hollows were shaded with Lake, and pouches were put in below the eyes (*Fig. 21*). No lip colour was used. For the cheeks, Carmines I and IV were used in blotches, and this coloration also went on the lower part of the nose, the effect being improved by blending a little Dark Blue with the Carmine IV in the left-hand-palette before applying the blotches to the nose. A moustache like *Fig. 52*, of blended brown and light blonde crêpe hair, completed this make-up. "C" was the foundation for a young man of outdoor type, and it calls for no special comment except to say that the rest of the make-up was perfectly straight and that some additional Grease-paint No. 9 was used for cheek colour.

One great advantage of the "spotting" method just described is that it allows the proportions of two colours to be gauged with some degree of exactness. A second advantage is that it is possible to repeat a groundwork with certainty, night after night, or even after a lapse of time, if a record is kept of the number of spots used. (Tube Make-up, by the way, is available in all grease-paint colours.)

IN THE DRESSING-ROOM

Work tidily and systematically, setting up your mirror—and make-up lights, if you carry them—and arranging your materials neatly on the table in front of you, preferably on a spread-out towel. Do see that you have in your make-up kit ALL that you require for the part you are playing, so that you do not have to pester your neighbours in the dressing-room by being constantly on the borrow. On the other hand, do not encourage other borrowers by being over-ready to lend. Concentrate on the job in hand and do not worry other members of the cast to tell you if you "look all right." Your mirror will tell you that, and nobody who is busy making himself up is interested in what you look like.

PERSPIRING THROUGH MAKE-UP

This is rarely due solely to the heat of the stage or to exertion. It can usually be traced to an unsatisfactory make-up grease. Many greasy face creams and cold creams have a good deal of water in their composition, and these creams invariably cause little globules of moisture to seep through the paint and stand out on the surface of the make-up. You should never attempt to dry this moisture by re-powdering, as that merely produces a paste of powder and water. The correct method is to mop gently with an absorbent cloth. If you use Tube Make-up, or if you use the correct *very thin film* of a good Removing-Cream, you are unlikely to be troubled by these perspiration globules.

BETWEEN THE ACTS

In the intervals during which you are off the stage take an occasional glance at your make-up to see that all is well with it, but resist any temptation to gild the lily, as last-minute inspirations and additions will not help a well-thought-out make-up. The mopping off of perspiration has been considered in the preceding paragraph. Apart from this, there is rarely any attention needed, except, perhaps, the securing of crêpe hair which has gone awry. If any part of a moustache or beard is failing to stick, wipe the skin beneath it thoroughly, and powder. Then paint a little spirit gum on to the skin and allow two or three seconds for this to become tacky before you press on the loose hair. Most failures are due to attempting to stick the hair on whilst the gum is still full of solvent.

If you have to make *changes in your make-up* off-stage during the action of a play, you must plan your first make-up with the changes in mind, and *practise* changing from one to the other smoothly in the time available. If the time is so short that the additions have to be made on top of your existing make-up, it is a great advantage not to powder too thoroughly, or even not to powder at all, when the first make-up is finished. In this way you can ensure that the additional paint you have to put on will flow easily from the grease-paint sticks. Tube Make-up is a very real advantage here as, being far more fluid than stick-colour, it readily flows on top of a powdered make-up. The safest rule to follow is to make the changes in the simplest manner possible.

A few examples of changes may be instructive. In Matheson Lang's play *Carnival*, the character Silvio

Steno, an actor, has to change for the last act from a straight make-up in modern dress to an Othello make-up in costume. This is, perhaps, as elaborate a change as you would ever meet, as it involves the addition of a crêpe hair moustache and beard and a complete change of complexion. A successful procedure is the following:—For the straight make-up a Tube groundwork of Grease-paints Nos. 5 and 9 is used, with a touch of Grease-paint No. 10. To change to the Othello make-up, the moustache-space, the chin and the throat are cleared of make-up with a dry towel, no grease being used. Then, *over the previous make-up*, Grease-paints Nos. 16 and 8 are worked in. The colour is intensified round the eyes. The eyes themselves are lined strongly with Black, and the lips are coloured with Carmine IV and Grease-paint No. 9. A black crêpe hair beard and moustache are fixed, and the backs of the hands are coloured with Grease-paints Nos. 16 and 8 and well powdered.

Other interesting changes occur in the play *The Cradle Song*, by Gregorio and María Martínez Sierra. Here, 18 years is supposed to elapse between the two acts. Sister Joanna of the Cross in this play is 20 years old in Act I and 38 in Act II. Her straight make-up has to be changed to something on the lines described for *Fig.* 29, by the removal of bright cheek colour and the application of careful shading. The 60-year-old Doctor of Act I requires a change of wig for Act II, and the basic type can be derived from *Figs.* 28 and 32, from which the necessary groundwork changes can be deduced. An iron-grey wig in Act I, and a white, part-bald one in Act II, with moustaches in a shorter form of *Fig. 52*, would meet the case.

EFFECT OF COLOURED LIGHT ON MAKE-UP

Without going too deeply into this subject, it may be noted that the colour of make-up can be profoundly affected by the colour of the light falling on it. Carmine grease-paint, for instance, under certain tones of Green and Blue light will appear dark brown or black. With the more usual colours which are employed in stage-lighting, such as Steel Blue, Straw, Amber and Pink, it is well to be prepared by a knowledge of how your make-up will be affected. Steel Blue gives a very cold daylight effect, and make-up which has to play under this colour should have more than the normal amount of Grease-paint No. 9 in its composition. However, as we pass from Straw through Amber to Pink, the groundwork can stand progressively less Grease-paint No. 9. The value of painting groundworks by mixtures of Grease-paints Nos. 5 and 9 is seen to lie in the fact that modifications of the depth of tone, to suit modern stage-lighting, can so readily be made.

SOME GENERAL MAKE-UP HINTS

Under this heading I am assembling some notes on various less common make-ups which you may, from time to time, require.

MAKE-UP FOR "POWDER-AND-PATCH" PLAYS. In plays of eighteenth-century life where white or silver "powdered" wigs are to be worn, the groundwork advocated for a straight make-up is too dark. These court wigs call for a much more pink-and-white complexion and I advise, as groundworks, Grease-paint No. 2 for WOMEN and Grease-paint No. $2\frac{1}{2}$ for MEN,

with Carmine I for cheek colour in both cases. Patches in various shapes, such as stars and half-moons, may be purchased from the Theatrical Costumier, or they may be cut out of black court-plaster ; or a simple spot can be put on, gently, with the Black Liner—caution when powdering so as not to spread the black ! The correct positions for these spots are : one below the left corner of the mouth and one on the right cheekbone.

TO LOOK MADE-UP ON THE STAGE use Carmine I for cheek colour on an ordinary 5 and 9 groundwork. The amount of Carmine can be varied as desired and made to represent any degree of " rougeing."

TO MAKE-UP AS A CHILD. To represent a little girl the groundwork should be a pale one—Grease-paint No. 2 is effective—and Carmine I should be added with extreme delicacy. Beautify the eyes by careful shading —Green II is very useful for a golden-haired type—but otherwise keep detail-work to a minimum so as to preserve a very smooth effect. For a less healthy—and darker-haired—type of child, a groundwork of Grease-paint No. 2½ with a little Grease-paint No. 5 added will be just right. Moderate Lake-and-Grey shading of the top eyelids ; outlining the lashes with Brown ; and putting a highlight down the ridge of the nose will all help to give a " peaky " look to the face. For a make-up to represent a young boy, Grease-paint No. 2½ or No. 3 according to the colouring required, with careful use of Carmine I, will give the right effect. Tip-tilting of the nose, as in *Fig.* 39A, will probably be helpful.

SIGHTLESS EYES. I once had to represent a character who had had both eyes put out. The change had to be made off-stage with only a few minutes available. The method adopted was to shade both top-lids and the whole of the eye-hollows, heavily, with Carmine IV and Grey. By keeping the eyes closed on the stage the effect of empty eye-sockets was well simulated.

A SINISTER MAKE-UP. This would suit the villain in a modern type of thriller who turns out not to be the villain after all ! Put on a 5 and 9 complexion omitting the moustache-space on the top lip. Rub the outer halves of the eyebrows with slightly moist soap so as to keep the hair pressed flat, and then obliterate the soaped halves with Grease-paint No. 5. With a Spot-lite Brown Liner re-draw these portions of the eyebrows above their normal position, so that they run obliquely upwards, giving a sort of Mephistophelean effect. The centres of the top eyelids are highlighted with White, with Lake and Grey shading on either side, as shown in *Fig. 40*. Outline the eyes with the Brown Liner. Now rub some Grease-paint No. 16 on the hand-palette and shade the following places distinctly : below the cheekbones from nose to ear-lobes ; the point of the chin ; on the forehead between the brows ; the nose-to-mouth lines ; and above each eyebrow. Then highlight above each shadow with Greasepaint No. 5. Thin the top lip by partly painting it out with Grease-paint No. 5 and painting what is left with Lake. Paint the lower lip with Lake and Grease-paint No. 9. Grey the hair at the temples. Finally, affix two halves of a moustache like *Fig. 53* or a bit smaller.

A LOW-COMEDY MALE TYPE. The basis of this character is a ginger-and-grey scratch wig. With it goes a walrus-like moustache on the lines of *Fig. 56*, also of ginger and grey hair. Put on a 5 and 9 complexion and add to both cheeks blotches of Carmine IV and Carmine-Vermilion from the hand-palette, taking care to include the nose in this treatment. Grey the shaving-line. Paint the eyebrows with Grease-paint No. 8 so as to help them to match—or at least tone with—the wig.

TO MAKE-UP AS A STATUE. This is rarely used, but as its need does arise for Hermione in Shakespeare's *A Winter's Tale* it will be as well to consider it here. Cover the whole face well—including eyebrows, eyelids, lips and ears—with Grease-paint No. 20 (White). Then powder very carefully with Blending-Powder to dry the make-up. Now re-powder with Leichner's "Spotlite" Finishing-Powder, Apricot-Peach. This gives an absolutely matt effect, and provides just that warm cream tone which "all the best statues" possess! The eyelashes, if dark, must be whitened as explained on page 64. The head must be covered by a suitably dressed white or cream wig, and appropriate cream draperies must be worn.

GHOSTS

Ghosts and apparitions appear in a number of plays, ranging from Shakespeare's tragedies to Mr. Noel Coward's *Blithe Spirit*. In Shakespeare, the text often gives a hint as to a suitable make-up. Consider the Ghost of Banquo in *Macbeth*. He is supposed to appear suddenly in Macbeth's chair at the banquet, and is,

presumably, visible only to Macbeth himself. Here is the text :—

LENNOX : Here's a place reserved, sir.
MACBETH : Where ?
LENNOX : Here, my lord. What is't that moves you, highness ?
MACBETH : Which of you have done this ?
LORDS : What, my good lord ?
MACBETH : Thou canst not say I did it : never shake Thy gory locks at me.

From this we should be pretty safe in showing some patches of blood-matted hair on the pate of our Ghost. Let us now return to the text :—

LADY MACBETH : When all's done,
You look but on a stool,
MACBETH : Pr'ythee, see there ! behold ! look ! lo ! how say you ?
Why, what care I ? If thou canst nod, speak too.
If charnel houses and our graves must send
Those that we bury back, our monuments
Shall be the maws of kites.

This suggests that Banquo should appear clothed as when he was buried, and from the make-up point of view a very pale face is clearly indicated. A ground-work of Grease-paints Nos. 5 and 20, with a trace of Green II for shading of cheek hollows and eye-sockets, will be very effective. The lips should be painted with Grease-paint No. 9 made paler with No. 5.

Let us turn next to the ghost of Hamlet's father, and see how Shakespeare's text helps us :—

MARCELLUS : Is it not like the king ?
HORATIO : As thou art to thyself.
Such was the very armour he had on
When he the ambitious Norway combated.

And later we read :—

HAMLET : Then saw you not his face ?
HORATIO : O yes, my lord, he wore his beaver up.
HAMLET : What, looked he frowningly ?
HORATIO : A countenance more in sorrow than in anger.
HAMLET : Pale or red ?
HORATIO : Nay, very pale.

HAMLET : His beard was grizzled, no ?
HORATIO : It was, as I have seen it in his life,
A sable silvered.

All this makes it very clear that no white shrouds or mask-like make-up are required. I should advise a perfectly straight 5 and 9 or Lit. K make-up, rather on the pale side, with a beard of mixed brown and grey hair. (On such a pale make-up brown hair is to be preferred to black.) Any further ghostly effect for this character should be left to the stage-lighting.

The last Shakespearean ghost I shall consider is that of Julius Cæsar which appears to Brutus in his tent. The text says :—

Enter the Ghost *of* CÆSAR

BRUTUS : How ill this taper burns ! Ha ! who comes here ?
I think it is the weakness of mine eyes
That shapes this monstrous apparition.
It comes upon me. Art thou anything ?
Art thou some god, some angel or some devil,
That mak'st my blood cold and my hair to stare ?
Speak to me what thou art.

We see from this that the lighting is very dim and that the ghostly figure is scarcely distinguishable as a man at all. This puts far more onus on the stage-lighting than on the make-up. Some indefinite form of white robe seems preferable to a distinct Roman toga, and a make-up of Grease-paint No. 5 alone would preserve the idea that this particular apparition is purely in Brutus's mind.

I turn finally to the character of Elvira in *Blithe Spirit*. Mr. Coward describes her face as being *grey*, and there is no reason why trials with Grey Grease-paint should not be made. However, it seems to have become the practice in stage performances to provide Elvira with a *green* face and with very bright *red* lips. Spotlights projected through green gelatines are also employed to improve the effect. I am indebted to Messrs. Leichner (London) Ltd. for the following details :—

Groundwork : Grease-paints Nos. $5\frac{1}{2}$ and Intensive Green.
Cheek colour : Carmine II.
Eyes : Heavily outlined with Dark Brown and shaded with Silver Mauve eye-shadow. (A mixture of Lake and Dark Blue would also serve.)
Lips : Carmine Vermilion.

For the neck, arms and hands, Leichner's supply a special formulation of their Eau de Soie Liquid Make-up called Blithe Spirit Green.

SOME DARKER-SKINNED TYPES

I have not devoted any space so far to different races and nationalities, so I am giving you, below, some general notes on the subject ; but however well one may be able to act and speak like a particular national type, it is essential that one should have at least *some* facial likeness to the type to be portrayed, since there is a limit to what can be achieved by means of make-up. However, given a suitable basis on which to work, these notes on coloration and modelling will prove helpful. I have found the following list of colours to be useful in giving natural-looking complexions of every conceivable shade, for Oriental characters of the Near and Far East ; for Spaniards, Italians and South Americans ; and for negro types :—

Grease-paint No. 5	Grease-paint No. 11
Grease-paint No. 5½	Grease-paint No. 16
Grease-paint No. 8	Grease-paint Lit. K
Grease-paint No. 10	Grease-paint Lit. S

I prefer to have the No. 5 and the Lit. K in Tube-form ; the rest as Sticks.

A NATIVE OF INDIA. The skin pigmentation of Indians varies rather widely but is rarely very dark. An average type is got by laying on a very thin foundation of Lit. K, and then working-in Grease-paints Nos. 10 and 16 to give a light coffee-coloured tone. The eyes should be outlined with Brown or Black. For the lips, use Carmine IV for the top, and Carmine IV plus Grease-paint No. 8 for the bottom.

A SOUTH AMERICAN WOMAN. Here, a groundwork of Grease-paints Nos. 5 and 8, in the ratio of 4 : 1, gives the necessary basis, and into this is worked a little Grease-paint No. 10. Cheek colour and lip colour are Carmine IV, which gives an extremely authentic appearance. The eyes are outlined with the Brown Liner. (With but slight modification these three colours, Grease-paints Nos. 5, 8 and 10, may be used for Spaniards and for Portuguese characters, both male and female.)

AN ITALIAN TYPE (for a romantic Costume play which permits the use of more colour than the normal) is best rendered by using a groundwork of Lit. M. The cheeks may then be well coloured up with Grease-paint No. 15, which tones perfectly with this groundwork. Outline the eyes with Dark Blue and do the lips with Carmine-Vermilion, adding some Carmine IV to the upper one and enlarging both slightly.

A PERSIAN FAIRY-TALE OR "ARABIAN NIGHTS" CHARACTER. For this type a groundwork of Grease-paint No. 10 with Grease-paint No. 8 added will be very suitable. Outline the eyes with the Brown Liner and, for eye-shadow, use Grease-paint No. 8 mixed with Dark Blue in the hand-palette. Touch the eyebrows lightly with the Black Liner and complete the make-up by adding a moustache and beard composed of five pieces of black crêpe hair as in *Fig. 66.*

A NEGRO. A careful application of the following directions will give you a satisfactory result, but make-up cannot do the impossible and the possession

of some appropriateness of feature is a first essential for a completely successful negro make-up.

(**1**) Grease very lightly and lay on a groundwork of Grease-paint No. 11 blended with a lesser amount of Grease-paint No. 16. (Try these colours in the ratio of 4 : 1, though the proportion may be varied according to the degree of pigmentation required. The blending is done on the face after drawing the appropriate number of separate streaks of each colour on the cheeks and forehead.) At this stage, keep colour off the ridge of the nose and the moustache-space.

(**2**) The Mouth. Do this next as it will help you to get the nose right later. Both lips will be thickened, as in *Fig. 44*D. Use Grease-paint No. 8 to draw the two lips the required shape, covering your own lips with colour also.

(**3**) Darken the top lip by mixing-in a trace of Black from the Black Liner.

(**4**) With Grease-paint No. $5\frac{1}{2}$ fill in the whole moustache-space between the nose and the upper margin of the enlarged top-lip (the line X in *Fig. 44*D). This broad highlight gives a useful protruding effect to the upper lip.

(**5**) The lower lip is similarly made to protrude by outlining its lowermost edge (the line Y in *Fig. 44*D) with the Black Liner and dragging the colour down on to the chin. A small highlight of Grease-paint No. $5\frac{1}{2}$ in the centre of the enlarged lower lip will further help the effect.

(**6**) The Nose. This calls for careful treatment. Start by drawing, with the Black Liner, the curves outlining the lobes, as shown in all the illustrations of *Fig. 39*, putting these curves further apart than the lobes on your own nose in order to give the necessary broadening. Then shade the tip of the nose with Black, somewhat as in *Fig. 39*A.

(**7**) Straight down the ridge of the nose draw a broad highlight of moderate brightness, similar to the one in *Fig. 39*B, but broader and all of one tone. Grease-paint No. 10 is suitable for this. Three higher lights, as in *Fig. 39*A, one above the tip of the nose and one on each lobe, should next be put on with Grease-paint No. $5\frac{1}{2}$, the two on the lobes being, of course, further apart than your real lobes.

(**8**) On either side of the highlight which runs down the ridge of the nose draw triangular shadows like those in *Fig. 39*C but broader. Use the Black Liner and blend these shadows into the existing groundwork.

(**9**) Outline the eyes with the Black Liner.

(**10**) Study the make-up carefully and tone down with the Brown Liner any highlight which appears too bright, and add more Grease-paint No. 11 wherever the complexion colour seems to have sunk into the skin, as these dark colours tend to do. Then powder with extreme care with ordinary Blending-Powder so as not to smudge the paint. A good woolly-haired wig will be a great asset to this make-up.

It is important, except for the points mentioned in Step **10**, not to fiddle about too much with a dark

make-up like this, but to get it "fixed" with powder with as little delay as possible. The surest aid to eventual success with this make-up is careful rehearsal.

A CHINAMAN. This is not the traditional stage character with shaven head and pigtail, but an attempt to depict realistically a Chinese face of to-day. Proceed, step-by-step, as follows :—

(**1**) With a moist piece of soap rub the eyebrows in the direction of the hairs. This keeps the hairs flat and is the usual preliminary to painting out the eyebrows. They are then obliterated by applying a generous coat of Grease-paint No. 5.

(**2**) Apply a groundwork of Grease-paint Lit. S, blending with it a trace of Grease-paint No. 10 to modify the extreme yellowness.

(**3**) Paint a highlight of Grease-paint No. 5 high on each cheekbone.

(**4**) The Mouth. Paint the top lip with Grease-paint No. 8, and the bottom one with a mixture of Grease-paints Nos. 8 and 5, *making both lips a good deal thicker than normal.*

(**5**) The Nose. Shape the nose by highlighting the ridge with Grease-paint No. 5, putting a higher light above the tip with Grease-paint No. 20 (White). Then paint delicate shadows on either side of the ridge with the Brown Liner, all very much as in *Fig. 39A*. Use the Brown Liner, too, to get the lobes a good shape.

(**6**) The Eyes. At the outer corner of each eye draw an upward-curving line with the Brown Liner, and thicken the line of the upper lashes at this point, as shown in *Fig. 71*. Shade the upper lid delicately

Fig. 71

with the Brown Liner and paint a strong highlight in the centre with the White Liner. Outline the lower lashes with White, and add a short diagonal line at the inner corner with the Brown Liner.

(**7**) Draw in a new pair of eyebrows with the Brown Liner, inclining them very slightly upwards from the nose by starting them just below your real eyebrows at the inside and carrying them to just above your real brows at the outsides. See *Fig. 71*.

(**8**) Powder carefully.

The two Grease-paint colours mentioned in Step **2**, when used in suitable proportions, are capable of giving a series of most realistic flesh tones for Chinese and Japanese characters.

A MAKE-UP PICTURE BOOK

It is a very good plan to study paintings and newspaper and magazine pictures when deciding on the make-up for a particular character. For examples of National Types the best journal is *The National Geo-*

graphic Magazine, published monthly in Washington, D.C., U.S.A. You may be able to consult it at your nearest Library. This Magazine usually contains a host of colour photographs whose somewhat over-bright tints are rather an advantage than otherwise when one is looking for ideas for make-up. Another sound scheme is to prepare a scrap-book in which you can paste photographs and drawings taken from newspapers, trade journals, illustrated weeklies, etc. You can divide such a scrap-book into different sections for ease of reference, such as : " men with beards," " men with moustaches," " nationalities," and so on. Finally, here is another idea which has a great deal to recommend it. It is for you to make a collection of studies taken from life. For this " personal observation " method there is no need for you to be an artist. All that is wanted is a good eye for colour, and that means, in this case, complexion colour and cheek colour. When you see a man sitting opposite to you in a bus, ask yourself what grease-paint colours you would use to produce a complexion to match his ; also, which of the various reds at your disposal would best render his cheek colour. That sort of mental exercise is very easy and very instructive, and after a time you can proceed as follows : Fill the pages of a small note-book with a simple outline of a face. Then, as you travel in bus or train, study your fellow passengers and note the way their faces vary in colour, and the way they vary in the kinds of lines and wrinkles which they bear. It is not difficult to jot down a few marks in pencil on the outline face. These marks should be sufficient to recall the details to you when you wish to elaborate them at home. With practice you can carry in your mind for an hour or two all the relevant details

of two or three faces, and there would then be no need for you to make any entry in your note-book till you got home. In this way you can collect a most useful mass of information, and, moreover, have it in a very readily accessible form. The idea is that you get down enough to enable you to recall the face, so that you can have a shot at the make-up when opportunity arises. It is wise to put on record, for future reference, your suggestions both for complexion colour and for cheek colour.

And now, having passed on that little scheme, I shall take my leave of you. I trust you will adopt some of the recommendations I have made in this book and that, as a result, you will get more pleasure out of your life in the theatre. And so I wish you " Good Luck " and happy days on the stage of life till the final

CURTAIN.

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